Palm Beach Vice—Mr. Peepers Takes a Discreet Peek

What Makes Warren Buffett So Smart, by Bernice Kanner

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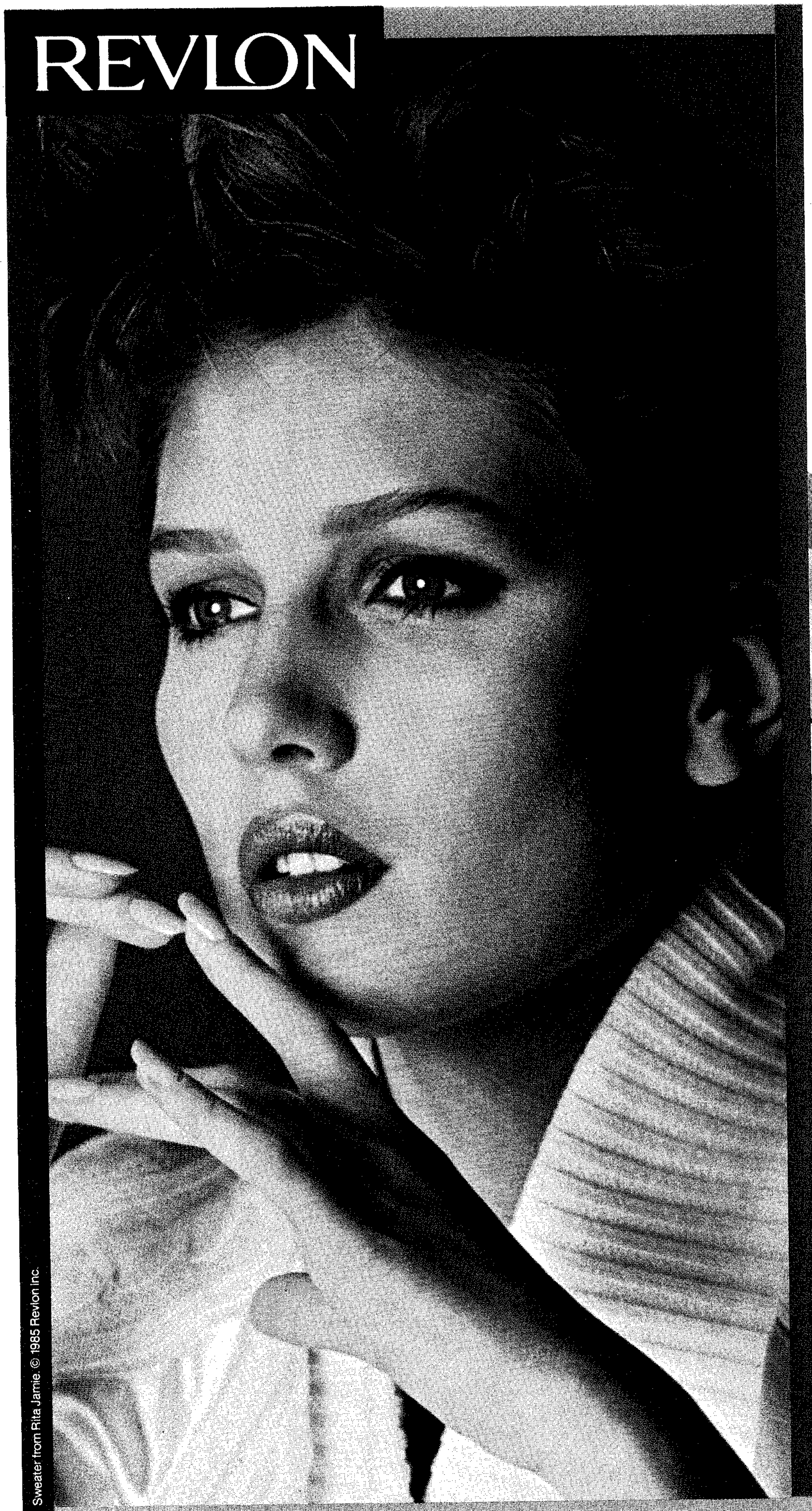

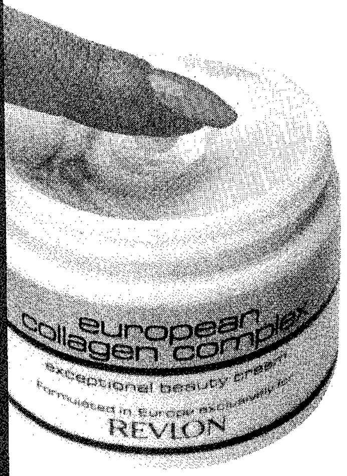
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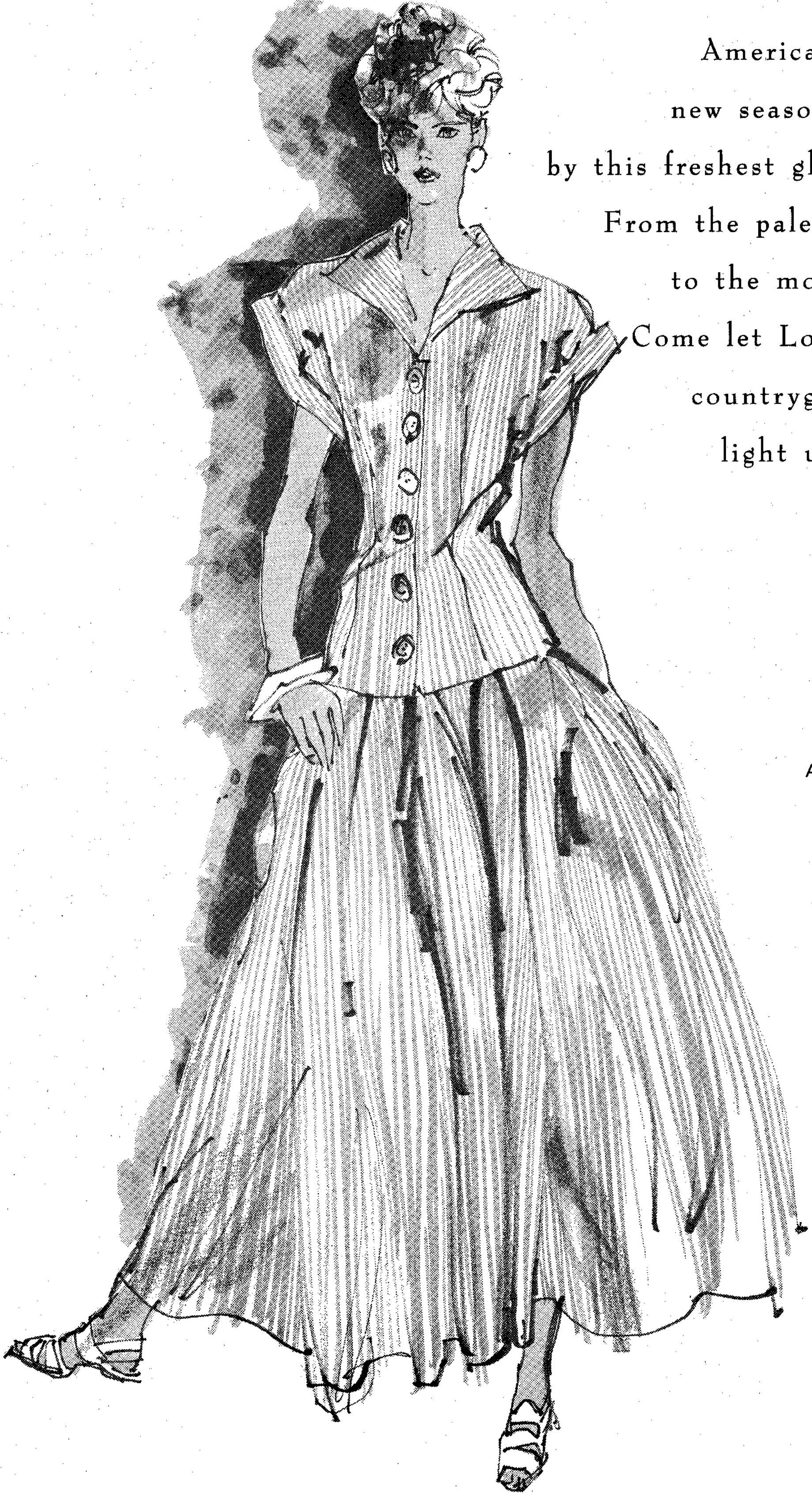

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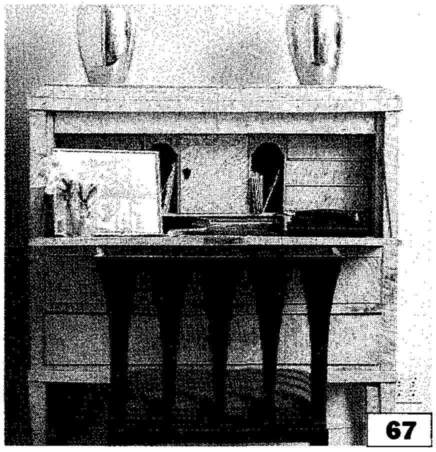

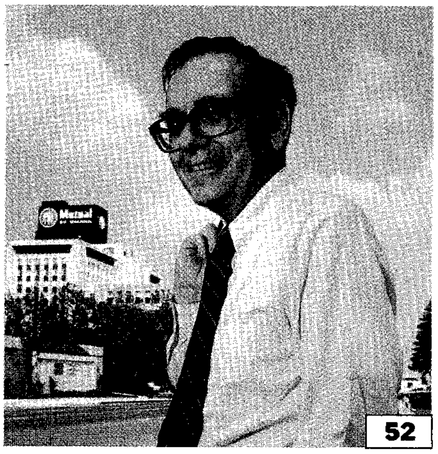

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Co-op Tyranny
By Daniel Wise

The buyer of a co-op is at the mercy of a group of rule-makers who can act with the arrogance of village elders—the co-op board. Board members do put in long, thankless hours, but when faced with prospective buyers, some turn into little Caesars. They may judge not only a buyer's finances but his personality, marital status, and children as well. Even after making it through the selection process, a co-op owner may find that the use of his apartment is regulated. Daniel Wise, of the *New York Law Journal,* reports.

46
The Times of Arnaud
By Edwin Diamond

Less than a month ago, Arnaud de Borchgrave took over as editor of the Unification Church's Washington *Times,* a money-loser up against the more powerful—and liberal—Washington *Post.* For de Borchgrave, it's just the latest battlefield assignment. He was, at 21, U.P.'s man in Brussels; at 24, *Newsweek's* man in Paris; and, for the next 30 years, that magazine's man at the front—wherever the front was. Now, at 58, he is fighting World War III against the Soviets—and the Washington *Post.*

52
Aw, Shucks, It's Warren Buffett
By Bernice Kanner

Warren Buffett lives and works in Omaha, Nebraska, where he was born 54 years ago. Operating 1,100 miles from Wall Street, Buffett has managed to outsmart its smartest money men. In the early 1970s, he started buying then unfashionable media stocks. His media holdings now include 13 percent of the Washington Post Company, 4 percent of Time Inc., and, as of last month, 18 percent of Capital Cities Communications. His purchase will provide Cap Cities with some of the money it will use to buy ABC and so score Buffett his biggest coup to date.

67
Design: Scandinavian Spring
By Marilyn Bethany

Since the days of Danish modern, design has come full circle, and Scandinavian furniture looks new again. To celebrate its reemergence, *New York* asked Elizabeth Gaynor, author of *Finland: Living Design,* to choose the best of the region's furnishings. With their delicate touches—sprays of pine inside a door, finely crafted everyday objects, and simplified profiles—Gaynor's choices reveal the grace and charm of Nordic design.

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The Met is staging strongly cast revivals of two challenging operas—*Lulu* and *Parsifal.*

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Cover: Photograph by Carl Fischer. *Set by Manhattan Model Shop. Costumes by Sarah G. Conly. Models: left to right, Jeffrey Bragman of Funnyface; Mimi Weddell of Gilla Roos, Ltd.; Martin Chatinover of Funnyface; and Trudy Carson and George Dryfoos, of Gilla Roos, Ltd. Hair: Hamid; makeup: Sandra Bocas/Benjamin Salons; both for Sibby Lynch. Garlands by Twigs. Paddle racquet at Paragon. Victorian gold-and-silver bangle from James II Galleries, Ltd. Pearl-and-gold-chain necklace from Richard Serbin, Ltd. Gold snail necklace by Steve Vaubel. Gold-plated upper-arm bracelet by Robert Lee Morris at Artwear.*

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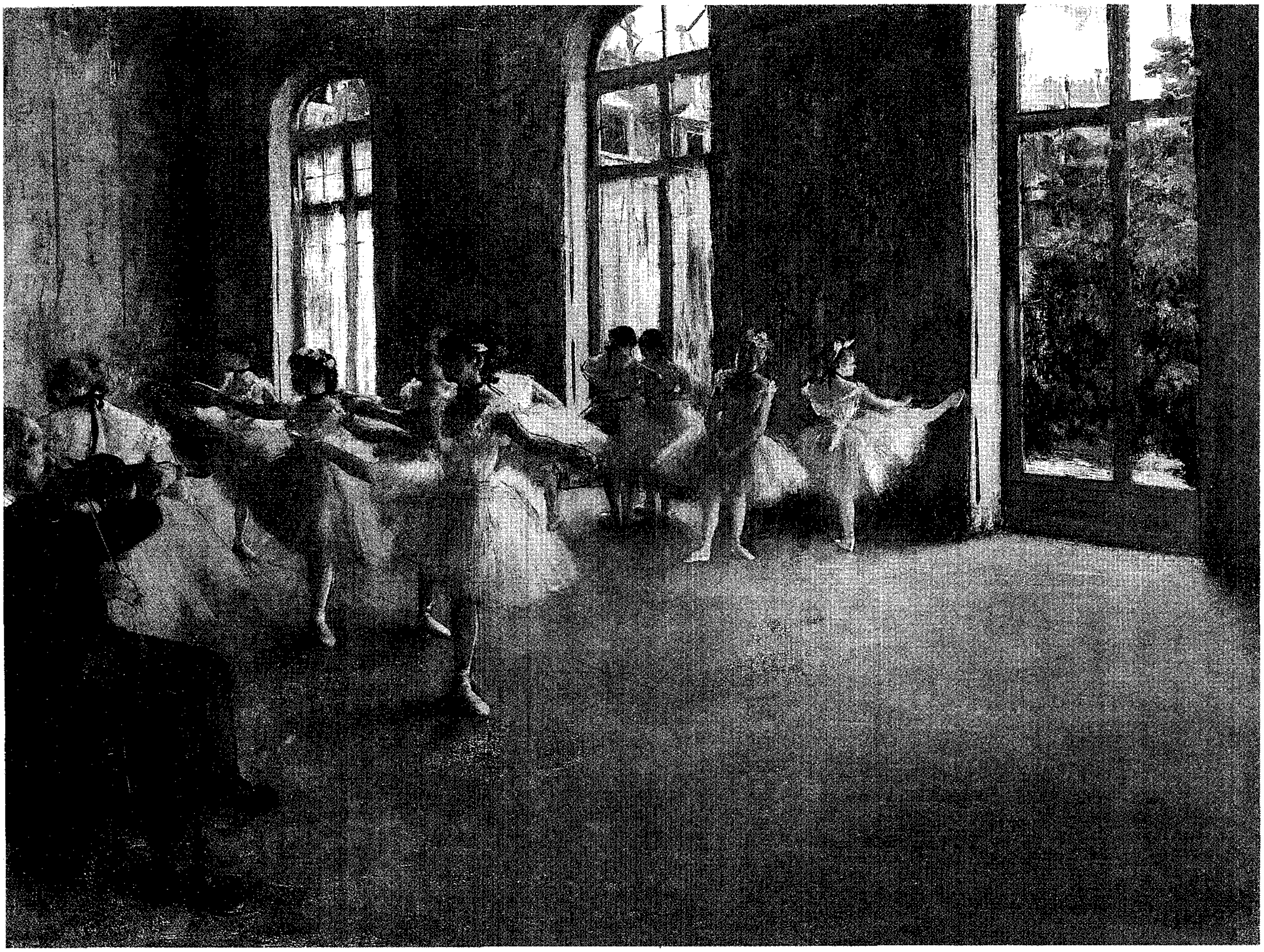
Manet to Matisse
The Maurice Wertheim Collection
From the Harvard University Art Museums



Edgar Degas, The Rehearsal. *1873-1874, oil on canvas, 47 X 61.7 cm., Harvard University Art Museums (Fogg Art Museum), Bequest—Collection of Maurice Wertheim, 1951.47*

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LETTERS

Editor's Marks

WITH ALL THE EMPHASIS ON MICHAEL Korda's quest for success and fame ["Power! Success! Fame!" by Julie Baumgold, April 1], I think many people don't know what a good editor he is. Korda has been my editor for about fifteen years. Through four novels, he has been not only dynamic, erudite, and downright funny but also kind, empathetic, understanding, sensitive, and endlessly patient. Never has he allowed his responsibilities as a corporate executive to interfere with his role as the writer's friend. He has always worked with a light and careful hand, always in consultation with me ("It is, after all, your book"). Anytime I've wanted to publicly acknowledge his help, he has maintained that his is merely a backup role; the hard work is mine. Without his support, I'm not too sure what would have happened to my career as a writer. Korda has earned all the good things coming to him.

Dorothy Uhnak
Shelter Island, N.Y.

Union Dues and Don'ts

"LABOR PAINS" [BY JOE KLEIN, MARCH 25] failed to address the current situation inside District 1199: the political struggle between Doris Turner and the Unity and Progress Committee. Unity and Progress has publicly pledged to redistribute the immense power that is concentrated in the office of the president. Under Turner's leadership, 1199's militancy has been transformed into cynical submissiveness, resulting in victimization of the workers. Unity and Progress awaits the decision of the Department of Labor that, we hope, will permit a new election.

Marc Shanker
Unity and Progress
Committee of District 1199
Manhattan

FOR ME, DISTRICT 1199 SHALL FOREVER remain synonymous with inhumanity and viciousness. I had the misfortune to have to visit my terminally ill mother in the hospital twice daily during the strike called by the union last summer. During those visits, necessary to oversee my mother's care and feeding, eggs were thrown all over my car, and the picketers threatened to break my car windows. Prior to the strike, when I questioned some of the aides about the issues, they were ignorant of them. They did tell me,

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however, that they needed $35,000 a year to live on. Was union leader Doris Turner instrumental in implementing the union rule that allows dietary workers to place food trays on the mobile feeding tables but will not allow the tables to be moved close enough to patients so that they can feed themselves? Finding that District 1199 is having "labor pains" gave me great joy.

Regina Blay
Old Bridge, N.J.

Critical Condition

JOHN SIMON'S APOLOGY SURPRISES ME ["Letters," April 1]. I don't always agree with Simon, but there is such a thing as freedom of speech; none of the letter writers seemed to realize this. Simon should be able to say anything he wants—and anyone who doesn't want to read it doesn't have to. If he is not allowed to say what he thinks about homosexuals, or if he has to apologize after doing so, that is one step toward a situation in which no columnist can get what he writes printed unless it's approved. I think it's frightening, and I don't understand why some of your other critics don't also think it's frightening.

Henry Baker
Denver, Colo.

I HAVE BEEN A FAITHFUL READER OF *New York* and Simon for over ten years, and for much of this time, I've found myself rallying to Simon's defense. I'm no longer sure why; perhaps he appealed to the closet bigot in me. This time, he has gone much too far. And how like him to come up with a clever, effective apology. But his remark about AIDS clarifies the true intention of his "faggot nonsense" remark, thus rendering his apology null and void. I'll never defend Simon again, never read his column again, and, if he continues to write for you, never subscribe to *New York* again.

Mike Mitchell
Manhattan

SIMON WAS WRONG IN HIS COMMENTS about homosexuals. But no one—not even Simon—is always objective or without prejudices. Simon has apologized for any offense or pain his words have caused. Surprise! He is not perfect. But he is still by far our best critic, and we would be much worse off without him.

Portia McManus
Asheville, N.C.

I AM AMONG THOSE WHO RESPECT SIMON'S brilliance and would like to see him continue to critique. But can he be allowed to? His "macho" stance, especially from one who impresses as rather precious and effete, has long been tiresome. Also, for almost two decades now, he has repeatedly mentioned turning to his "female companion" to discuss some fine point of theatrical aesthetics. But these are minor irritations compared with his disdain for homely women and his homophobic paranoia. These torments suggest Simon suffers from perversions far in excess of those he fears in the theater. Simon has come between the reader and the performance evaluation.

Richard Mason
Manhattan

I WORK WITH AIDS PATIENTS. THEY HAVE taught me much—especially a sense of compassion. Certainly none of them needs to be declared anathema. My Christian values and a belief in the sanctity of human life prevent me from wishing Simon dead. However, I do pray daily for his unemployment.

Rev. Paul F. Rahilly
East Meadow, N.Y.

THE BEST AND BRIGHTEST OF YOUR CONTRIBUTING editors deserves a few words in his defense. Simon's only mistake in the use of the word "faggot" lay in his believing that people have an awareness of linguistic distinctions. I understood immediately what Simon meant, and it would be heartening to know that others understood as well. Let us hope that Simon's rare journalistic blend of uncanny perception, scrupulous honesty, and unparalleled devotion to impeccable and inspired use of the English language will remain unfettered by a bland, tread-on-no-toes editorial policy, the sort of timid journalism that results in pleasing the masses. To the ordinary soul, such journalism appears to be a success but is in fact far removed from excellence.

Magda Baron
Manhattan

Kemp Counselor

JACK KEMP MAY BE "PERHAPS THE MOST fascinating politician on the scene today" ["The National Interest: Son of the Gipper?" by Michael Kramer, March 18]. But who would vote for a man who can't change a tire?

Frank Taylor
Washington, D.C.

Latter-Day Quotes

PETER BLAUNER'S "FAR FROM UTAH" ["Fast Track," April 1] missed the point. The purpose of the Visitors Center is not to convert New York City but to provide a type of oasis where, in peaceful surroundings, guests may gain an introduction to and information about the Mormon church and its principles. Then, if they desire, they may receive further information in discussions with missionaries either at the center or in their own homes. The tour of the center does not start at the painting of Adam and Eve as Blauner wrote. The comments he quoted are not part of the script but were offhand remarks in answer to his questions

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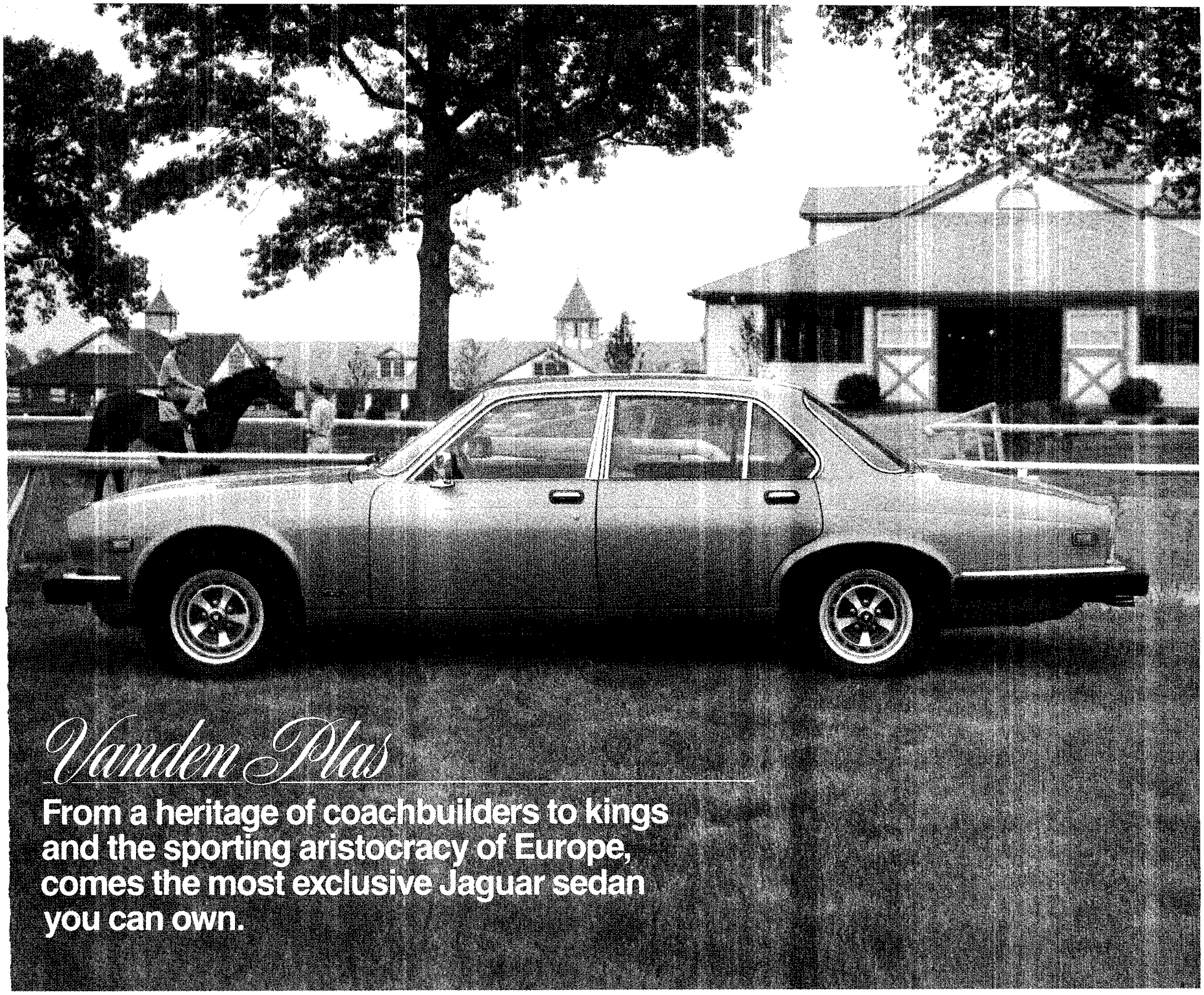

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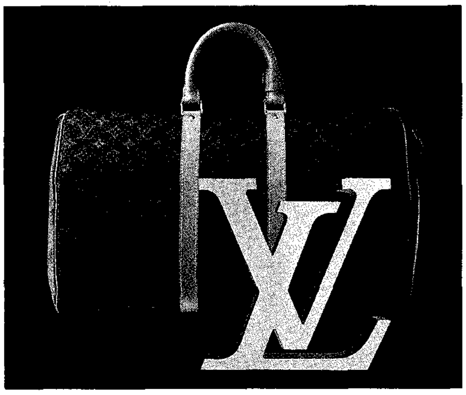

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during a rather informal private tour. The comment regarding Adam and Eve's clothes was made partially in jest because of the way Blauner asked the question. The words were quoted out of context. Perhaps at another time there will be space to include more of the story, or at least to put it in its proper perspective.

Dwaine E. Nelson
Director
New York City Visitors Center
Manhattan

Sills Thrills

KUDOS TO BROWN MEGGS AND TONY Caronia of Angel Records for reissuing many of Beverly Sills's recordings ["Music: Prime Time," by Peter G. Davis, April 1]. What a wonderful way to celebrate the outstanding artistry of this American-born and -trained soprano and to let a whole new generation of music lovers hear what the fuss was all about.

Amy R. Sperling
Manhattan

One Good Turner

LAST FALL, I WAS QUOTED AS BEING CRITical of Ted Turner's Cable News Network ["Ted Turner: Too Much, Too Soon?" by Desmond Smith, September 24, 1984]. Somebody at CNN must have read the magazine. Almost all the faults I found have been corrected. The anchorpeople have been shuffled, and there has been an apparent attempt to make the presentation more forceful. I notice, too, that they're trying to find more of their own news.

Zeke Segal
Dunwoody, Ga.

Looking for Signs

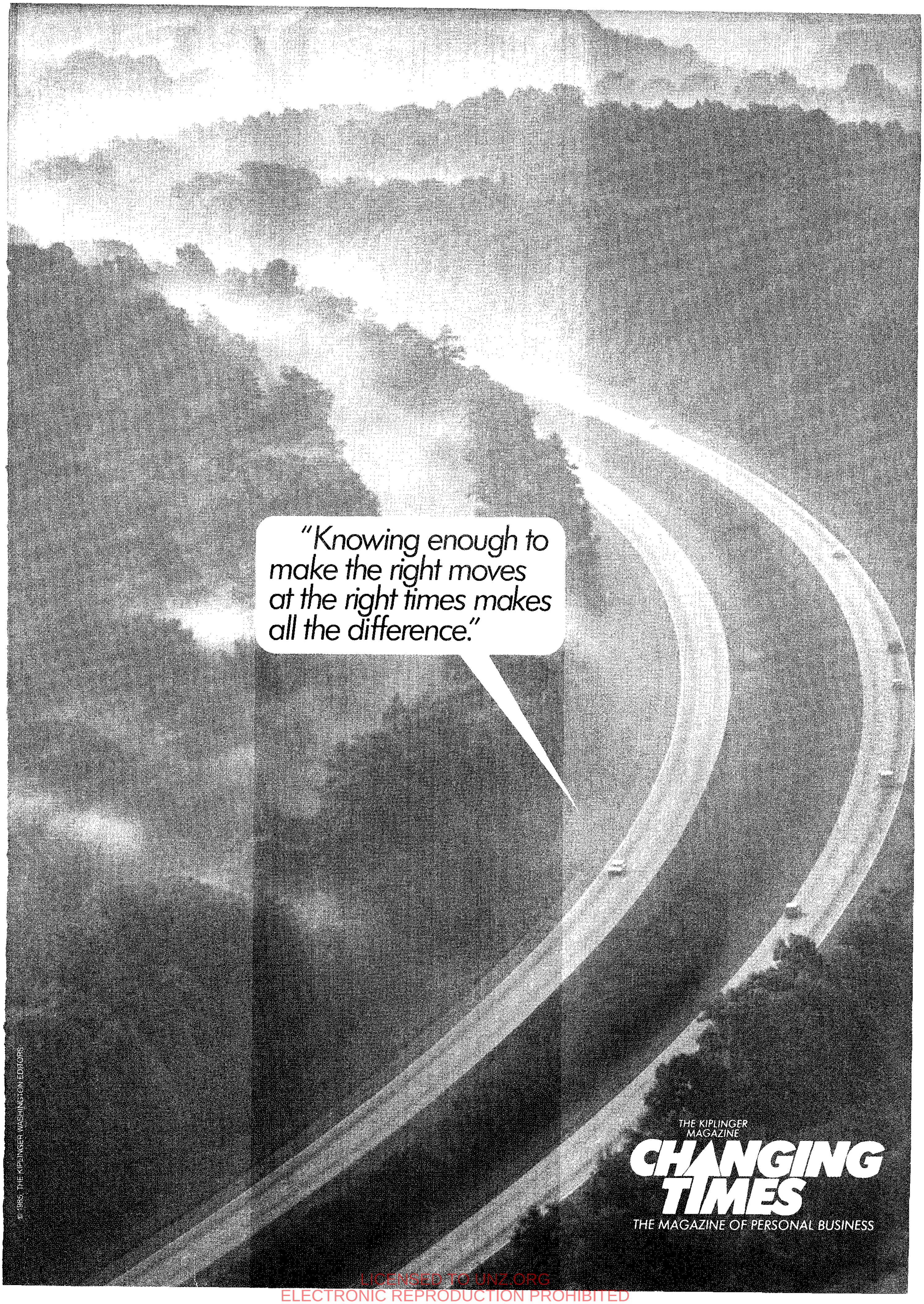
I'VE OFTEN WRITTEN TO NEWSPAPERS about the absence of correct identification on the IND trains ["Fast Track: Mystery Trains," by Peter Blauner, April 1]. But a few weeks ago, I witnessed the solution. Upon leaving a train, I saw the conductor holding out a piece of cardboard with an "F" written on it.

Joan Beth Brown
Brooklyn

Selling Away

I JUST CAUGHT UP WITH BERNICE KANner's article on magazine sales at the Eastern Newsstand in the Pan Am Building ["On Madison Avenue: Magazine Land," January 28]. I am somewhat astonished that she could do a piece on magazine sales and not include America's single-copy best-seller, *TV Guide*. Last year, *TV Guide's* weekly sales averaged more than 8.5 million single copies, adding up to more than 440 million single copies for the year.

Arthur Brener
Advertising promotion manager
TV Guide
Radnor, Pa.


"Knowing enough to make the right moves at the right times makes all the difference."
THE KIPLINGER MAGAZINE
CHANGING TIMES
THE MAGAZINE OF PERSONAL BUSINESS

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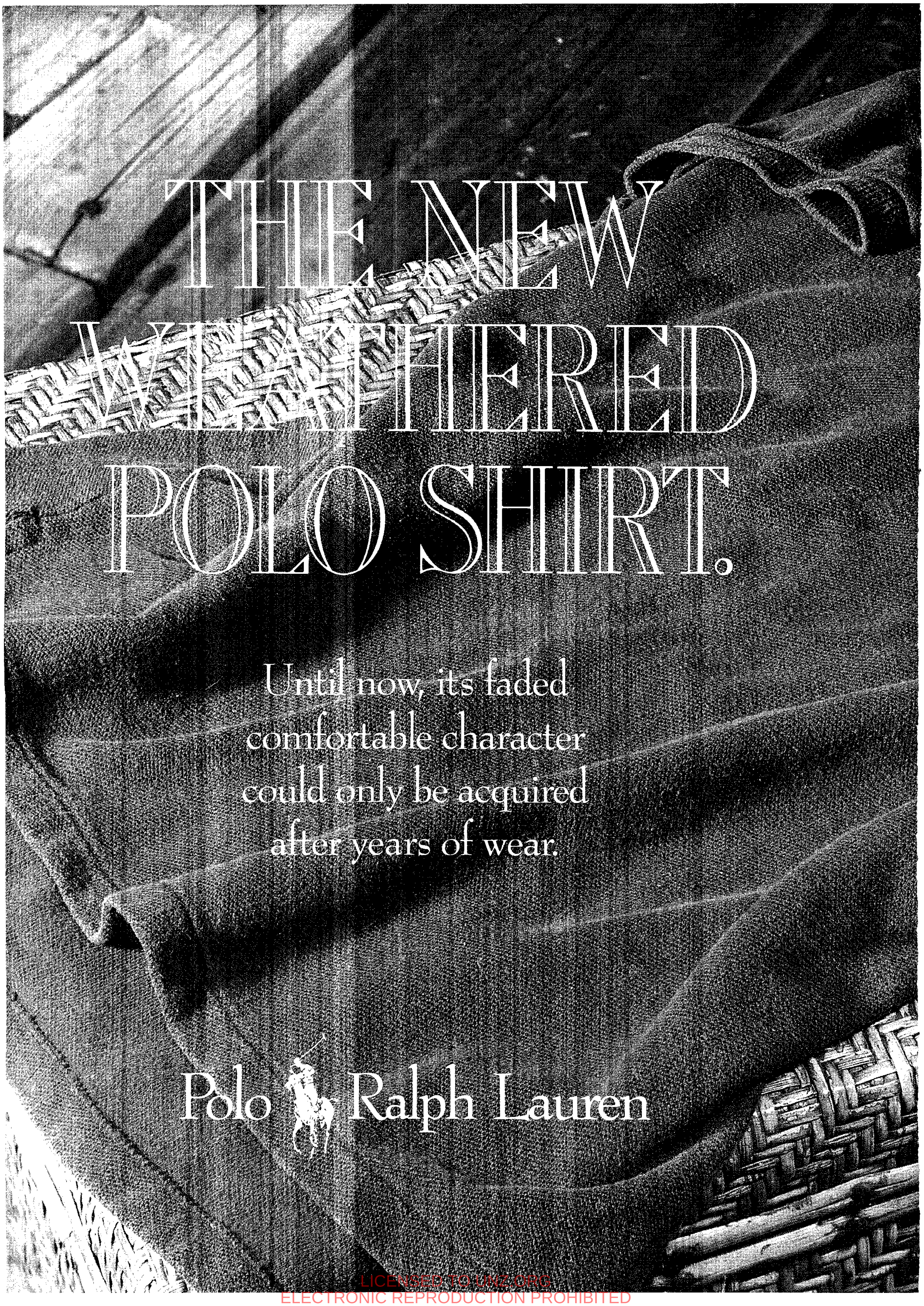

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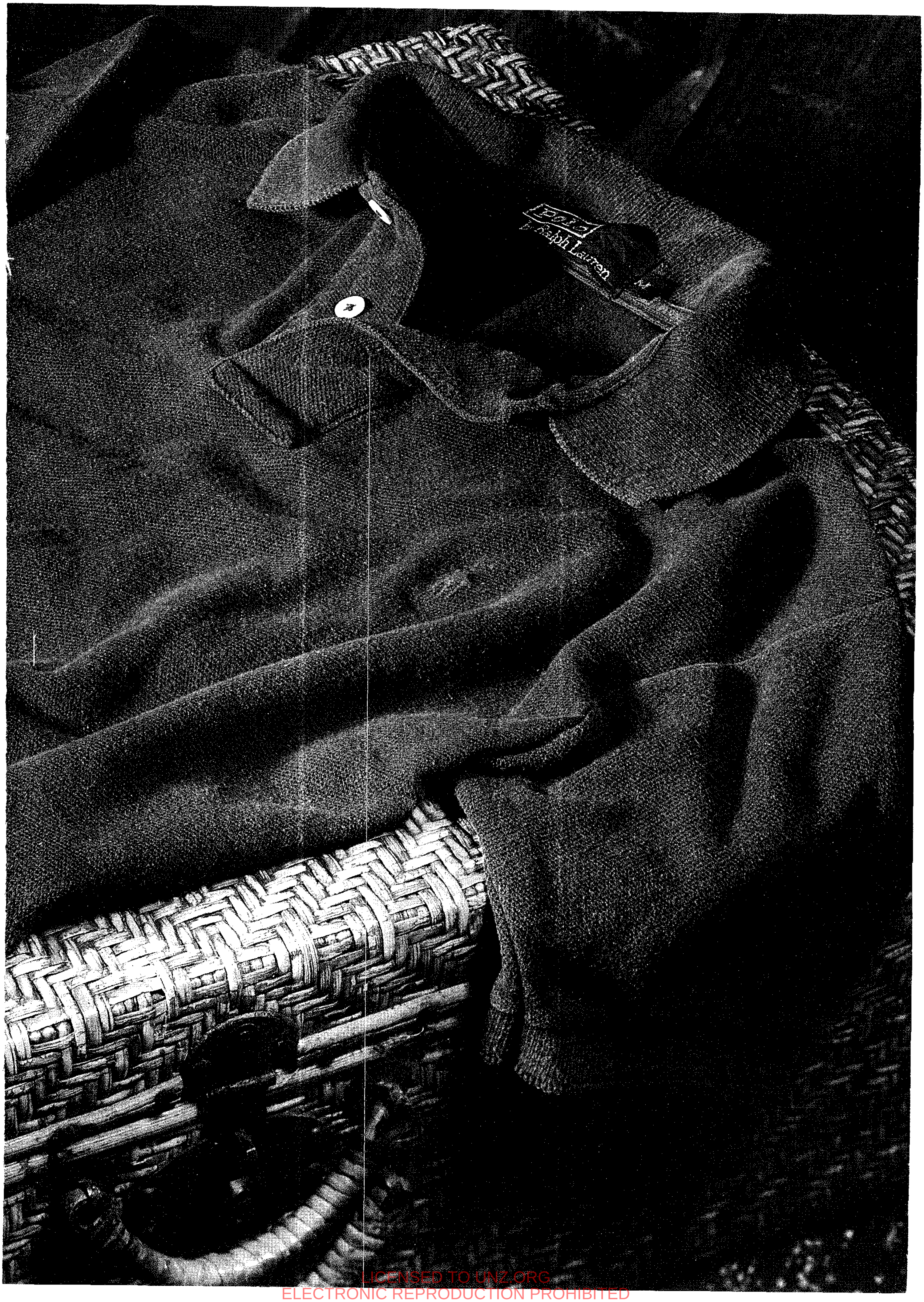
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INTELLIGENCER

BY SHARON CHURCHER

A Cuomo Aide's Real-Estate Deals

WHEN THE SOHO LAW firm Schwartz & Meyers filed for bankruptcy reorganization last October, it emerged that among the 200-odd investor-creditors owed $11 million were a Nobel economist and the *Village Voice*'s Jack Newfield. Now some creditors claim they were persuaded to invest with the firm by a Cuomo-administration appointee, Martin Rosenblatt.

Rosenblatt had been a salesman for Harrow Management, owned by Joseph Schwartz, William Meyers, and others, and solicited investments for real-estate deals. He says he brought in money from some two dozen people *before* joining the governor's management-and-productivity office in June 1983. But creditor Harriet Smith, who put up $95,000 prior to June 1983, told *New York* that Rosenblatt advised her as recently as July 1984 to invest an additional $3,600. "I trusted [Rosenblatt]," Smith said. "We were friends."

Rosenblatt acknowledged to *New York* that he continued to talk informally with friends and family about investing their money but denied soliciting investments. He continued to receive compensation — around $50,000, based on the firm's cash-disbursement journals—but he said that the money was owed him from before June 1983 and for real-estate research for Harrow after joining the Cuomo administration. "It was on my own time," he said.

The nature of the Schwartz & Meyers "investments" is also at issue. According to a fraud suit filed against Schwartz & Meyers, Rosenblatt, and others by creditor Elizabeth Manning, Rosenblatt and his co-defendants promised her a "good and safe investment."

In bankruptcy hearings, the law firm's co-owner William Meyers maintained the creditors knowingly made *loans* and that the money was divided among deals that included movie distribution. Rosenblatt, who denied wrongdoing, told *New York* he in fact solicited "investment loans" but didn't describe them as such. "I just explained the deal." He said he didn't know the real-estate and movie money were being commingled.

"I feel badly for everyone I encouraged," he said, "but I had faith in the real estate."

'Channels' Deals for Dollars

Channels of Communications, THE "INTELlectual" TV magazine, is losing the backing of the John and Mary R. Markle Foundation and is looking for new backers.

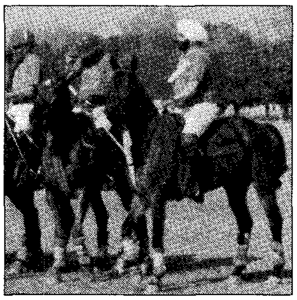
A prime target: producer Norman Lear. Lear's the "ideal investor," said founding editor Les Brown, who's buying the bi-monthly with publisher George Dillehay. Lear may agree: "Norman's interested in making an investment," spokeswoman Barbara Brogliatti said. "He's not interested in editorial control." Can *Channels* survive on its own? "Circulation and advertising are up. We should break even in a year and a half," Brown said.

Polo Goes Populist

POLO MAY BE MOVING DOWNTOWN AND downscale. An enthusiast of the sport of kings has asked for city permission to take over a ball field on the Lower East Side this September, so the maharaja of Patiala and his team can face an American squad.

"I thought it time to bring polo to the middle class and make it an event everyone can cheer for, like the marathon," said player Jonathan Burrows, promoter of the event. Populist, yes, but some traditional trappings will stay, including lunch under festive tents.

"We do hope he does well," said Alice Cashman of the Parks Department, which said no to Burrows's bid for Central Park. Now Burrows must agree to reseed the field, let some locals watch for free, and donate money to the Parks Department.



Peterson: *"Hard as nails."*

Pete Peterson's New Role?

PETE PETERSON, WHO WAS OUSTED AS chairman of Lehman Brothers in 1983 in a much publicized coup, is said to be in line to succeed David Rockefeller as chairman of the Council on Foreign Relations. That would put another former Henry Kissinger associate at the head of the foreign-policy Establishment's most prestigious institution and may even turn it into "a shadow Bush cabinet," a council source said.

The banker was President Nixon's secretary of commerce and international-economics troubleshooter, working—and socializing—with Kissinger. William Hyland, who edits the council's quarterly, *Foreign Affairs*, was a Kissinger aide, as was council president Winston Lord, who is reportedly about to be tapped as President Reagan's envoy to China.

"What you'll really be seeing here is a shadow Bush cabinet," the source said. Hyland was the CIA's top Kremlinologist before he joined the Nixon administration, the source continued, "and I bet if Bush was ever elected [Hyland] would be CIA director."

Rockefeller is due to retire on September 1. The post "would be a plum for Peterson, especially if he wants to position himself for something in a Bush administration," *New York*'s source pointed out.

What would Peterson's reign bring to the council? "Harder-nosed programs instead of the umpteenth-million seminar on the troubled Atlantic alliance," the source predicted, "because Peterson isn't a patrician. He's a hard-as-nails businessman."

Photographs: top, Kevin Winter/Galella; bottom, Werner Wolff/Black Star.

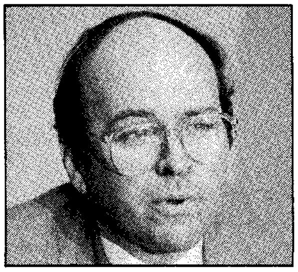
Where the 'Boys' Are?

A FORMER FEDERAL MOB BUSTER, CLAUS von Bulow's defense lawyer Thomas Puccio, says there are a dozen *perfect* places in Providence where he can talk strategy far away from prying prosecutors—restaurants that Rhode Island's new attorney general, ex-nun Arlene Violet, has declared off-limits to her staff.

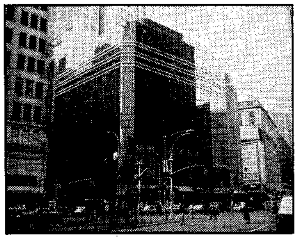
Violet is said to believe that the restaurants "have ties to criminal elements." But Puccio, who as head of the Brooklyn Organized Crime Strike Force was in charge of the Abscam prosecutions, chuckled, "I think compiling a list like this is a stupid idea." Still, he pointed out, "We can talk freely at any of these places."

One problem: Violet, whose spokeswoman did not return *New York*'s calls, has declined to identify the restaurants, pleading that naming names would interfere with "ongoing investigations." So for now, Puccio has been eating at L'Oasis, a downtown Italian spot, simply because the food is "terrific," he told *New York*.

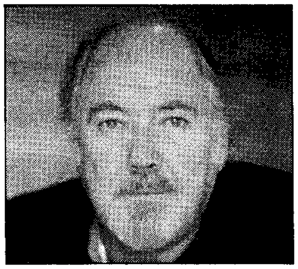
The restaurant does happen to be licensed, however, to one Francesca Bianco, according to city license clerk Frank D'Alessandro. Her husband is Nicholas Bianco, reputedly a powerful organized-crime figure and a former lieutenant to Mafia chief Joseph Colombo.



Puccio: *Private dining.*



Herald Center: *New rate.*



Altman: *Paid $500,000.*

'Times' Taps New Malls

THE NEW YORK *Times* HAS APPARENTLY decided that urban shopping malls such as Trump Tower and Herald Center are here to stay. The paper has introduced a new rate for them—undisclosed, but higher than that charged to other local retailers, says newspaper spokesman Leonard Harris.

"It's our highest retail rate because the ads subsume some national chain stores that would normally pay a national rate and because we want to protect ordinary retailers," he said. The *Post* and *News* give urban malls the *lower* rate that suburban malls get.

My Doorman, My Self

MANY NEW YORKERS HAVE WONDERFUL doormen, but movie director Jack Hofsiss likes his so much that he's developing a movie about a character like him.

Carlos Fernandez, who works the evening shift at Hofsiss's building, is different from most, said Hofsiss. How? "He lives the same social life I do." That's because Hofsiss gives him his extra invitations. "Next thing is I'll read that *I* was dancing the night away," he said. "Since I'm not an actor, they don't know my face—and Carlos has become a star. I've discovered there are lots of people who are on [party] lists who do this with *their* doormen."

Finance Behind the Footlights: A Tangled Tale of Broadway

THE PRESS AGENT WHO IS feuding with producers of *Strange Interlude* and the upcoming *Aren't We All?* over unpaid fees isn't the first to wrangle with Robert Geisler and John Roberdeau over money.

A Loews hotel and a bank, among others, have been after Geisler because of alleged debts. And Robert Altman was involved in a bitter financing dispute with him and Roberdeau.

The trouble—which Geisler calls a "nightmare" not of his or Roberdeau's doing—began when Geisler and his brother were producing *A Life in the Theater* in Los Angeles. Several creditors, including a Long Island theatrical-equipment firm, claimed they were still owed money the day the play was due to open. The equipment firm's owner "threatened to back up his truck and take [the sets] down," said the firm's lawyer, Michael Donaldson. The opening was called off.

Subsequently, Geisler and Roberdeau asked Altman to direct *Streamers*. He started shooting in Dallas in 1983—and discovered there was no money raised, he said. "I said I'd go ahead with my own money," Altman said.

The pair, who owned the cable rights, got an order to halt filming. Altman settled by paying them $500,000, on top of which he still had to buy the movie rights. Geisler contended that Altman had started shooting early, "knowing full well the money wasn't there." Loews Anatole hotel, used by production people in Dallas, filed suit against Geisler for the bill—which is still outstanding. That's Altman's responsibility, said Geisler, a claim the director denied.

In 1984, a California bank obtained a judgment for $17,300 against Geisler on an unpaid loan. The bank collapsed, and the FDIC is trying to collect. "All I know," said Geisler, "is the loan was due and the bank was gone."

Bobby Zarem, the first *Strange Interlude* press agent, said in a suit that two checks signed by Roberdeau bounced. Geisler said Zarem deposited one check prematurely and the second was "stopped" because the producers weren't satisfied with the work Zarem had done.

What about the original debts on *A Life*? Geisler blamed them and some of the subsequent financial problems on a dispute with his partnership's backers at the time, who put up some $500,000. Geisler said the money was an investment; the backers said it was a loan. "Other money that was promised couldn't be raised," the producer claimed.

The backers were paid $55,000 in a legal settlement, but, so far, typist Gwen Gunderson has been less fortunate. Gunderson met Geisler and Roberdeau when Roberdeau bought a used Toyota from her. She gave them a $3,500 one-year loan on *Streamers*. Four years later, she said, she still hasn't been repaid.

"All the people like her were spiritually investors," responded Geisler. Still, he added, "When and if *Interlude* and *Aren't We All?* become profitable, people like Gwen who have not been paid will get their money back."

Photographs: top, A.P./Wide World; center, Don Hamerman; bottom, Nancy Ellison/Sygma.

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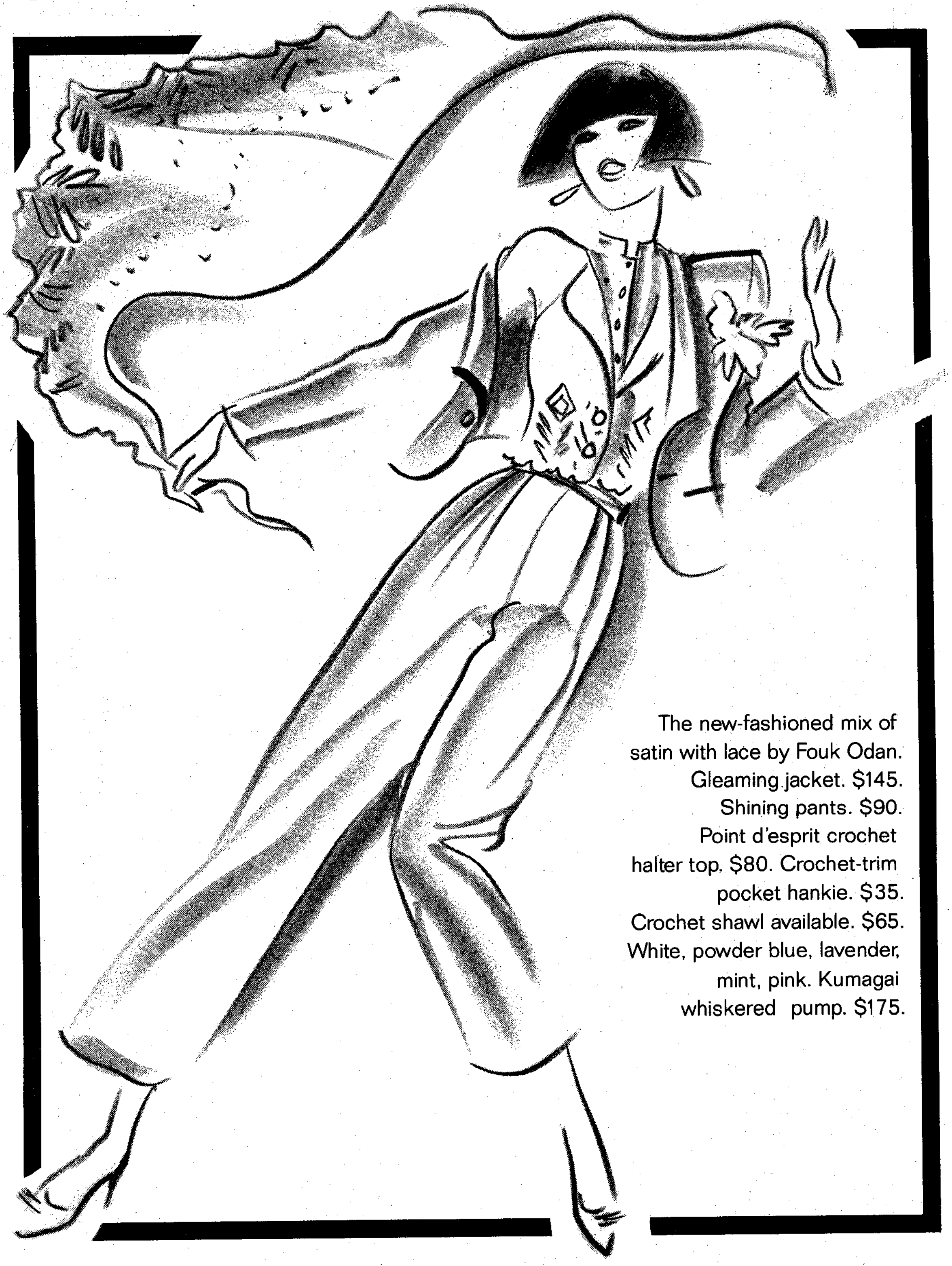

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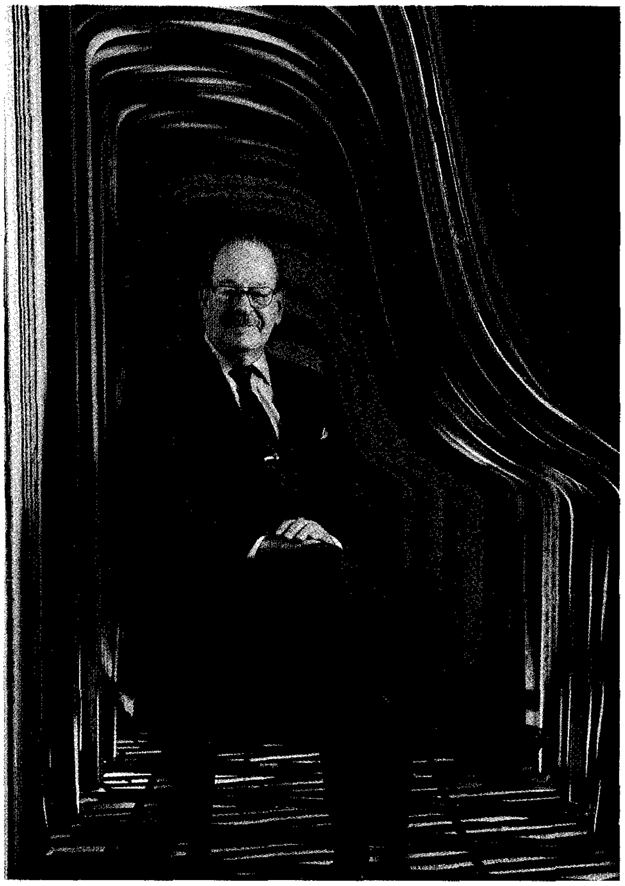
THE STEINWAY BLUES

A Tradition in Trouble

ON A CHILLY MONDAY A FEW WEEKS back, John Steinway, chairman of Steinway & Sons, sat quietly in his midtown office, surrounded by doleful portraits of the ancestors who'd founded his piano company. Down the hall, an old piano kept sounding the same discordant notes over and over. As he talked about his firm's uncertain future, Steinway, who looks a little like Lee J. Cobb, nervously fingered his keyboard-print suspenders.



John Steinway: *"Too old to start over."*

"There are no more heirs," Steinway said. "I have no children, and my brother Henry's sons didn't want to go into the business. I'm 68, and Henry is 70. We're both too old to start over."

Steinway was explaining why he and his brother sold the family business to CBS. Now Steinway & Sons is in trouble and may soon be forced out of New York, where it has always been. CBS has been trying to dump the piano-makers since late last year; the accepted wisdom is that a new owner would probably sell Steinway's eleven-acre factory in Astoria (on land worth at least $12 million) and move south to a cheaper labor market. If the Astoria plant shuts down, 520 employees, many of them specially skilled, would be out of work, further weakening the city's industrial base, which has lost more than half of the 870,000 manufacturing jobs it had twenty years ago.

"It's terrible," said Henry Z. Steinway, John's brother and former president of Steinway & Sons. "I'm afraid they'd be willing to sell the company to anybody, including a liquidator."

If the piano company disappears, it will end a relationship with the city that began in 1853, when the brothers' great-grandfather Henry E. Steinway came here from Germany. The family's influence is evident around Astoria, where there is a Steinway Street, a Steinway Auto Body shop, and even a Steinway Homing Pigeon Club.

Outside of Queens, the firm has a reputation as one of the finest piano manufacturers in the world. Though that reputation is based in part on promotional schemes, such as lending pianos to such artists as Rubinstein, Serkin, and Cliburn in exchange for "spontaneous endorsements," over the years, Steinway has, by and large, maintained a high level of craftsmanship.

The factory itself consists of eight dingy brick-and-mortar buildings in the middle of a rapidly gentrifying neighborhood. In a vast outdoor courtyard, 1 million board feet of mahogany, walnut, cherry, and several more exotic kinds of wood are piled high, being seasoned in the corrosive New York City air. Inside the buildings, there are no assembly lines. The factory produces only about 3,500 pianos a year, or less than 2 percent of the U.S. market. With prices that range from $5,650 to $37,000 per instrument, Steinway usually turns a profit, but the company can never be a huge moneymaker.

The reason is the slow, methodical production process. It takes about a year to put together each grand piano. Stringing, tuning, and carpentry are still handled by specially trained workers, many of whose families are as much a part of the tradition as the Steinways.

John Bogyos, 74, the head of research and development and a Steinway employee for 53 years, learned skills from his father, a professional musician from Hungary who was a piano tuner at Steinway.

Joe Pramberger, 45, the chief of manufacturing, is related to people who were with the firm in 1912. One of his cousins, Joseph, who started in 1913, was described in an old Steinway personnel report as a "fair worker, mean & grouchy at times."

Even Bill Youse, 50, the union's business manager, has a long family history with the company. His father, George, who was blind, worked as a tuner in the 1950s.

"He suggested I work here for a while until I decided what to do with myself," said Youse. "I just ended up staying 30 years." Now Youse's son, William, 30, works in Steinway's repair department.

"I gave him the same advice my father gave me," Bill Youse said. "Now I see he would have been better off going to work for the city."

Though family succession and intensive training have made it easier for older workers to pass on the skills used at the factory, that degree of specialization may work against many employees if Steinway closes in New York.

"You take a guy who's been a tone regulator for twenty years, what's he going to do next?" Bill Youse said. In the 1930s, there were about 100 piano manufacturers in New York City, and skilled laborers had the freedom to move from one company to another. Steinway is the only one remaining.

"If we're gone, there's no place left for a guy with skills to go," Youse added. "If he goes into another business, he has to start at the bottom."

The Steinway brothers have expressed disappointment over CBS's decision, in December, to sell the company ("I don't think they gave us two minutes' thought," says Henry), but, of course, they were the ones who got CBS to buy the company in 1972.

By that time, various members of the Steinway family and other major stockholders had become unhappy with the company's narrow profit margin, which has been under $10 million every year, and they pressured Henry and John

Photograph by Chuck Fishman/Woodfin Camp.

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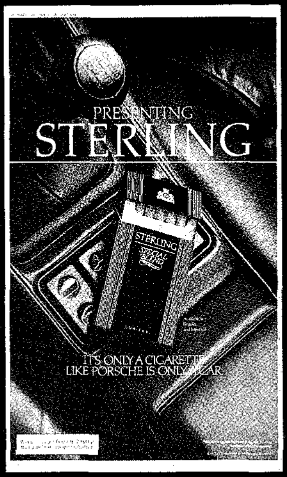
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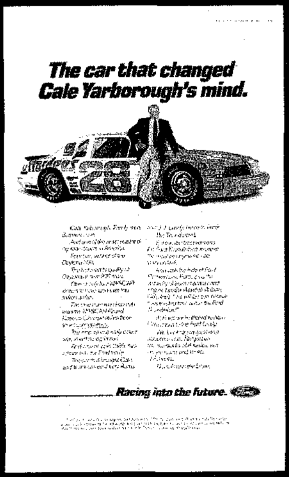
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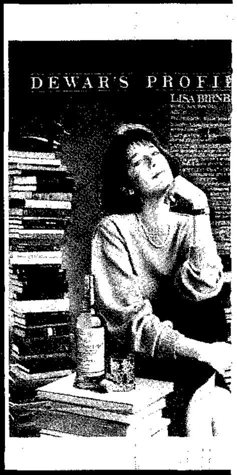
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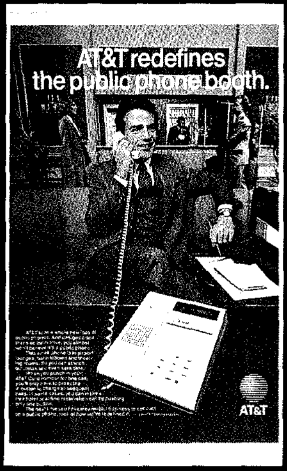
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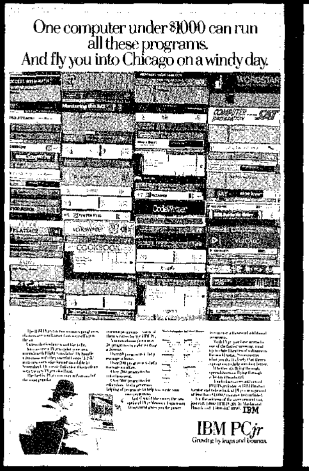
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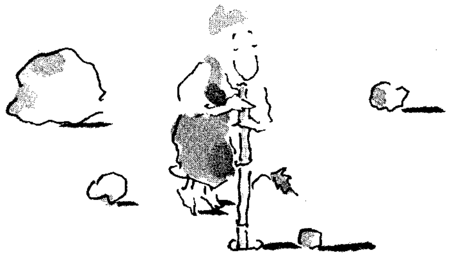

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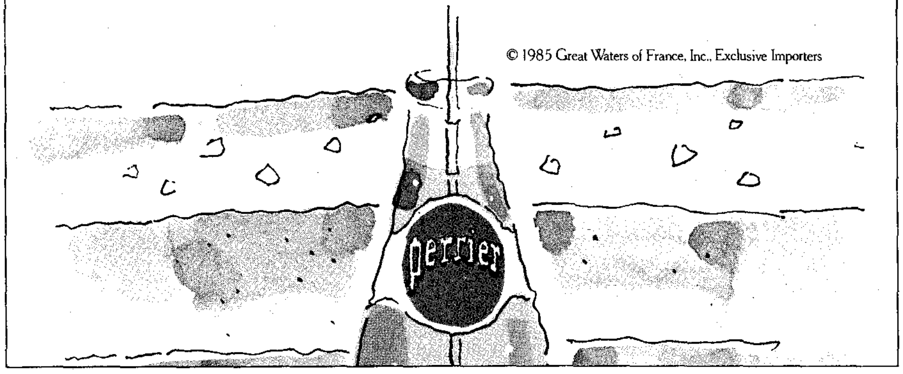

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Steinway to do something about it.

"The rest of the family just wasn't as interested in what happened to the company, so we sold it to CBS and paid off the stockholders," said John Steinway, who was kept on as a consultant to the company. CBS paid the Steinways $20-million and invested another $22 million, hoping that, under its ownership, it could sell more pianos. But, said John Steinway, "we tried to disabuse them of that notion. It's not possible to speed up the process. You can't put the name on just any piece of machinery and retain your credibility."

Nevertheless, the management that CBS installed at the Astoria factory at first urged workers to take shortcuts. Hours instead of days were taken to dry the wood and string the instruments, and Steinway's reputation for quality, which had begun to slip, was damaged even further.

CBS soon changed the management again in Astoria, and Steinway began to recover from its quality problems (its current artists' roster includes such pianists as Vladimir Ashkenazy, André Watts, Claudio Arrau, and Emanuel Ax). But by late last year, CBS had decided to sell off some operations it felt were peripheral to its main business, and it went about trying to peddle its musical-instruments division, which included Fender guitars and Gemeinhardt flutes along with Steinway pianos. Although Steinway netted about $8 million in 1984, the division as a whole lost money.

"We've just decided to concentrate on what we do well," said a CBS spokeswoman. "There are a number of companies interested in buying Steinway, but no agreement has been reached yet." She added that CBS had no say in what a new owner could do with Steinway.

Rumors about who the next owner might be are flourishing, but for the moment, no sale has been announced. Lloyd Meyer, the president of Steinway & Sons, says he's trying to round up a group of investors to buy the company and keep it in New York. The city is keeping track of the developments.

"This is the reverse of how best to keep them down on the farm once they've seen Paree," Mayor Koch said. "How are you going to get them out of New York once they've been here? Never."

In the meantime, most of the resentment around the Astoria factory is directed toward CBS, not the Steinway brothers.

"If they had offered me that deal back in 1972, *I* would have taken it," Bill Youse said. "With the older guys, who've worked here for a long time, there's this mystique that none of this would have happened if the Steinways still owned the company. The younger guys here feel differently. They wouldn't know a Steinway if they fell over him." ■

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The Bottom Line/Dan Dorfman

INSIDE STORIES

Weill of American Express, Opel of IBM: *Selling company stock.*

Tales of Two Trades

TWO NATIONALLY PROMINENT EXECUTIVES have recently sold big chunks of the stock they held in their respective companies. In one case, the insider saved himself almost $122,000 at one point. In the other, the stock sale cost the insider over $2.5 million. Since the officers and directors of a company—the so-called corporate insiders—are supposed to be among the savviest investors around, both transactions raise some intriguing questions.

The two executives are John Opel, 60, the chairman of International Business Machines and formerly its chief executive officer, and Sanford (Sandy) Weill, 52, the president of American Express. Each was paid over $1 million last year.

First to Opel. On February 19, IBM announced it would have a flat first quarter. These bad tidings were more than offset, however, by the positive news from the company that it would have a strong second half, with 30 percent growth in product shipments for the year. In reaction, IBM stock went up, finishing the month at 134.

Then, on Friday, March 22, after the market had closed, IBM unleashed a shocker—the announcement that its first-quarter earnings would be below those of a year ago, the first such quarterly decline since the final quarter of 1981. This bad news came three days after the announcement that IBM would cease production of its PCjr home computer because of poor sales. Clearly, it was a double dose of bad news for IBM stockholders. By the end of the next trading session, on Monday, the stock had been slammed for a 3¼-point loss, closing at 124½ on a volume of more than 2 million shares.

Clearly, any IBM stockholder who sold his stock in late February would have saved himself a healthy buck. Opel, as it turns out, was one of those fortunate IBM holders. He sold 13,536 shares, 23 percent of his holdings, on February 26 at 133½—roughly three weeks before the bad news came out. Given the drop in IBM to 124½ after the announcement of the lower quarter, Opel saved himself $121,824 by his well-timed sale. He still holds 44,208 shares.

Late last week, IBM reported that its first-quarter net had fallen to $1.61 a share from $1.97 a year earlier. At press time, the stock was trading at about 127.

Trading stock based on inside information is illegal, so the Opel transaction raises two obvious questions: Did Opel know the first quarter would be a down quarter when he sold his stock? And why did he sell his stock?

I couldn't reach Opel, but an IBM spokesman characterized the chairman's stock sale as "entirely proper." He said Opel sold the shares primarily to cover the tax liabilities that resulted from the exercising of some IBM stock options six months earlier. The spokesman said, "It was entirely coincidental that [the sale of stock] occurred at the time we were issuing statements on the quarter." The spokesman further said Opel was unaware of the extent of the weakness of the quarter on the day he sold his stock. "It wasn't until the February results were analyzed—which took several weeks—before the company concluded the first quarter would be down," he told me.

An executive of one leading technology firm told me, "The Opel transaction may have been on the up-and-up, but the timing looked awful."

Sandy Weill's transactions raise questions of another sort. Since January 1 of last year, he has gone on a selling binge, disposing of 500,000 shares—or 76 percent—of his American Express stock. The series of transactions netted him almost $18 million. His most recent sales, according to SEC reports, took place last January 24 and 25, when he sold 150,000 shares at between 40 and 40¾ for over $6.3 million. Weill, however, sold most of his stock when it was selling in the 30s. With the stock now around 41½, Weill's untimely sales cost him over $2.5 million. He still holds about 155,000 shares.

Weill, of course, may have wanted to diversify his holdings, which would explain his heavy sales of American Express shares. However, during these stock sales, there were rumors that he was disenchanted with his job at American Express. Now those rumors are popping up repeatedly, especially within Shearson Lehman Brothers, which Weill headed when American Express acquired the brokerage firm, in April 1981. Weill subsequently went on to become president of American Express in early 1983.

One close friend of Weill's tells me, "Sandy is just very unhappy with things. He doesn't like the bureaucracy at American Express. They're not his kind of people, and he's going to leave." This source also says there's a good chance Weill will start his own firm. How soon Weill might leave, assuming he does, is open to question. Weill has a contract with American Express that runs through June 1986.

An American Express spokesman vehemently denied that Weill would leave the firm, but the usually accessible Weill refused to discuss the situation.

Comparison Shopping

HERE'S A SURPRISE: THE NATION'S BIGgest discount brokerage firm, San Francisco–based Charles Schwab, a division of BankAmerica, is one of the most expensive. A new survey of ten leading discounters also shows that commission fees among cut-rate brokers can vary tremendously, with some discounters charging more than three times as much

Photographs: A.P./Wide World.

as others (see chart). The survey, covering the commission charges on 100 shares at $50 a share and 300 shares at $20 a share, was done for this column by Discount Brokerage Advisory Services.

Schwab handles an estimated 20 to 22 percent of all public discount stock trades and has 1 million clients, but the firm is apparently feeling the sting of expansionary costs. Hugo Quackenbush, senior vice-president of Schwab, admits the firm is on the "high side of many transactions in the $3,000 to $25,000 range," but he says the price is offset by Schwab's services and efficiencies.

THE CUT-RATE LEAGUE

	100 Shares at $50/share	300 Shares at $20/share
Pacific Brokerage Services	$ 25.00	$ 25.00
Rose & Company Investment Brokers[1]	35.00	71.00
Discount Brokerage Corporation	37.50	60.00
Fidelity Brokerage	40.00	72.00
Barnett Bank	45.00	74.00
Olde Discount Stockbrokers	45.00	80.00
Security Pacific	45.00	71.00
Citicorp	46.33	70.05
Quick & Reilly	46.33	58.37
Charles Schwab[2]	49.00	80.00
Typical Full Commission	97.00	145.00

SOURCE: Discount Brokerage Advisory Services.

[1] A division of Chase Manhattan.

[2] A division of BankAmerica.

The cheapest firm on both scales was Pacific Brokerage Services, a discounter based in Beverly Hills, California, with offices in New York, Chicago, and Dallas. Pacific's commission on each trade was $25. Schwab's commission fee on the 100-share transaction was $49, and its fee on the 300-share trade was $80. The fees charged by Quick & Reilly, another big discounter, and Citicorp were relatively expensive for the 100-share trade ($46.33 each) but relatively cheap for the larger one (Citicorp charges $70.05; Quick & Reilly's price is $58.37).

The clear message: Shop around. Prices vary sharply among discounters and according to the transaction. What's more, with some 150 discount brokers and more than 3,000 banks offering commission discounts—and the field continuing to grow—prices may get even more competitive.

Since negotiated rates were introduced nearly ten years ago, conventional

"Today's isms are tomorrow's wasms"

—THOMAS HOVING commenting on *Connoisseur's article about the plethora of fad names used to describe the confusing morass of styles in modern art—from Impressionism to Hairy Whoism.*

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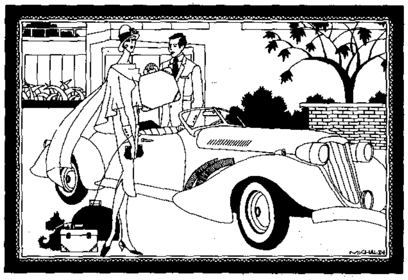
WEEKEND ELEGANCE A LA RESERVE



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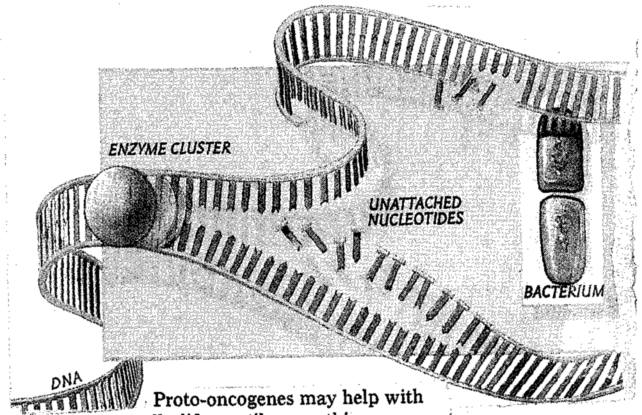
LA RESERVE

LA RESERVE, A Robert Martin Hotel, **5 Barker Avenue, White Plains, N.Y. 10601.**

A lady tourist had hit him with a question where it hurt: "I've only got an hour to spend at Yosemite," she declared. "What should I do? Where should I go?"

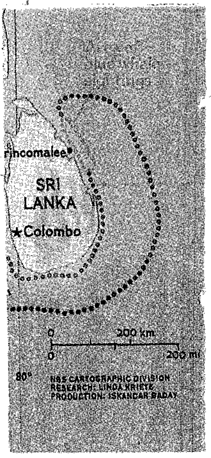
The old naturalist-interpreter-ranger finally found the voice to reply:

"Ah, lady. Only an hour." He repeated it slowly. "I suppose if I had only an hour to spend at Yosemite, I'd just walk over there by the river and sit down and cry."



Proto-oncogenes may help with routine cell life until something goes wrong—from radiation, chemicals in cigarette smoke, or other environmental influences—and the gene mutates, or changes. Or the surroundings of the gene may change and make it hyperactive.

By itself, such a change is probably harmless; the person's life goes on unaffected. But if another of these special genes is disrupted, and it too mutates or becomes hyperactive, the cell begins the unfettered division that signals cancer.



NGS CARTOGRAPHIC DIVISION
RESEARCH: LINDA KRIETE
PRODUCTION: ISKANDAR BADAY

THE CHILD was probably a boy, but we shall never know. Even in death the small figure was too delicate, too haunting to be probed and examined like some corpse in a medical laboratory. We merely studied the outer clothing, which seemed to be that of a boy, and left the child undisturbed. Nature had done the same for 500 years.

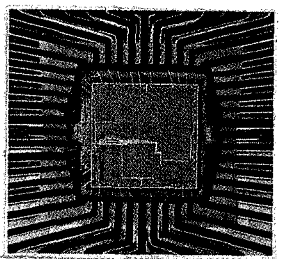
Ball is an eager biter of gorilla and human alike—not unusual behavior in a kitten. Koko's response to such treatment? Sometimes she laughs. But usually she signs "obnoxious."

Koko's last word on the matter? "Soft good cat cat."

ATIONAL
OGR

After 15 minutes on the surface and precisely 60 blows, the whale arched her back and accelerated. The great square forehead thrust upward for a final blow, the whale arched down, lifted her massive flukes, and was gone.

Asia breathes in, then breathes out. The inhalation is the summer, or southwest, monsoon that blows from mid-May through September, bringing heavy rains from tropical oceans into the continent. The winter, or northeast, monsoon is a reverse flow beginning in October, bringing cool, dry, continental air to most of India and China and



IT SEEMS TRIFLING, barely the size of a newborn's thumbnail and little thicker. The puff of air that extinguishes a candle would send it flying.

Still, less tangible things have given their names to an age, and the silver-gray fleck of silicon called the chip has ample power to create a new one.

When we are with wild tigers, when the great cats show that they trust us, we feel as though nature has revealed one of its greatest treasures. These feelings are engendered by the tiger's awesome presence, its power, and its uncanny ability to appear suddenly and quietly and equally suddenly vanish from sight.

Writing credits from top left clockwise: David S. Boyer, Robert F. Weaver, Hal Whitehead, Priit J. Vesilind, Allen A. Boraiko (inset: Jens P. Hart Hansen, Jørgen Meldgaard and Jørgen Nordqvist), Stanley Breeden, and Jane Vessels.

THE NATIONAL PARAGRAPHIC

Geography literally means "writing about the world," so there is nothing more important to the Geographic than writing. And writing for the National Geographic requires singular skills: Our writers are required not only to be experts in the field of writing, but also to be experts in the field they're writing about. Their challenge is to write in terms simple enough for a layman to understand but profound enough for a scientist to use as reference material.

One key to writing in the Geographic is depth. Every article is fully researched, documented, and presented as definitively as in any publication short of scientific journals devoted exclusively to a single field.

No global event of recent years had more widespread effect than El Niño, the killer storm of 1982-1983. And no journalistic medium reported it in the depth that the Geographic did. Our writer traveled to four continents and spent more than five months putting together our 40-page documentary on the devastation El Niño caused in terms of drought, famine, and human lives.

To produce our 48-page article on the influence for both good and evil of the opium poppy, Senior Writer Peter White spent more than a year traveling from the remote corners of Asia and Mexico to the markets of Europe and the streets of Washington, D.C. He traced the history of the opium poppy from the Bronze Age to the Opium War to the French Connection and the Golden Triangle. The article probes fully the awesome power of the plant in terms of its deadly addictive capabilities as well as the benefits it provides in some of the most widely prescribed drugs in use today.

Another key to our writing is clarity. The excerpts in our illustration cover subjects as diverse as computers and cats, whales and wildlife, monsoons and mummies. Each has its own style, its own flair, yet every one is as informative and clear to the interested amateur as to the trained professional.

We have 39 editors and writers on staff, all distinguished for their work in the field. They have won more than 80 journalistic awards. They are joined periodically by other outstanding writers such as Tom Wolfe, Paul Theroux, and Peter Benchley.

The Geographic is edited to be read—cover to cover. Whether the subject takes forty-eight pages or four, every word has a purpose. One more word would have been too many, one word less not enough.

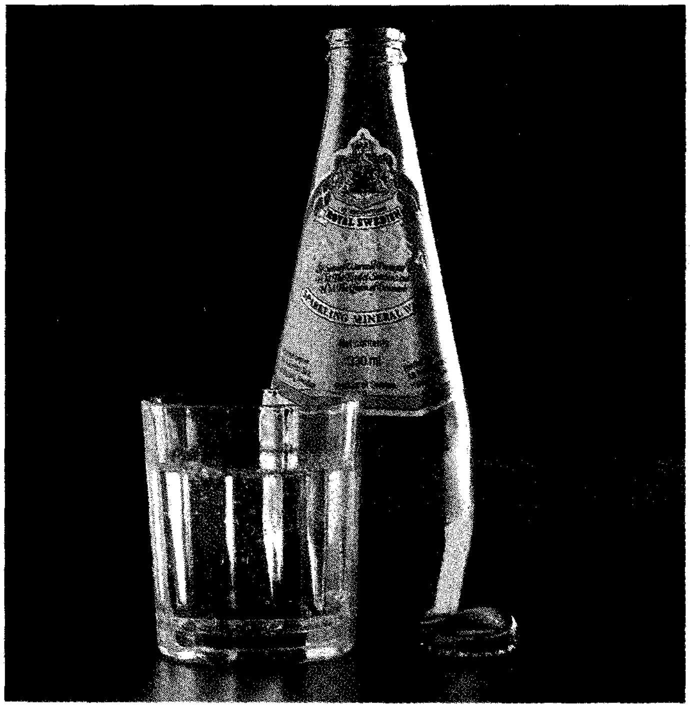
That's why people respond so strongly to the Geographic. They learn from it. They believe it. They trust it. And they enjoy reading it.

You can take our word for it.

THE NATIONAL GEOGRAPHIC

revealing the world as it changes

Ramlösa is a pure and natural sparkling mineral water from a famous spring in Sweden, one of the cleanest countries in the world. It has been served at royal courts in Europe for the past 200 years.



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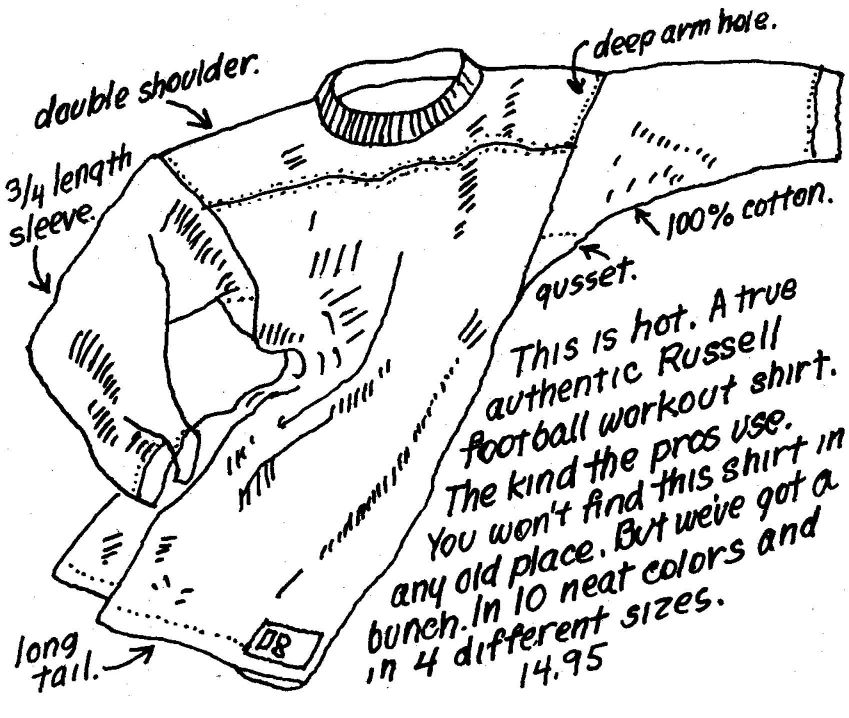
ROYAL RAMLÖSA SPARKLING MINERAL WATER. © 1984 SCANDINAVIAN INCENTIVE INC.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brokerage commissions have climbed an estimated 20 to 25 percent. The Discount Brokerage Advisory Services study found you would pay $97 to a typical full-service broker for that 100-share transaction and $145 for that 300-share trade. Thus, the services you're getting—such as supposedly good investment advice—don't come cheap. The discount industry, which usually charges 40 to 70 percent of the fees charged by full-service brokers, has gobbled up about 23 percent of all public stock trades.

The Metal Edge

"THE BEAR MARKET IS OVER IN PRECIOUS metals!" So says Charles Stahl, author of the hottest investment newsletter in the country last month—the semimonthly *Green's Commodity Market Comments* of Princeton. Since mid-March, gold has jumped from about $294 an ounce to $327, while silver has rebounded from $5.69 an ounce to $6.70. The Ohio savings-and-loan crisis and the declining dollar helped spark the recent rise, but Stahl says gold and silver will continue to shine because of growing worries about the banking system and about the dollar's prospects. Stahl looks for gold to hit a high of about $380 this year and silver a high of about $8.

With a 14 percent gain in its March selections, *Green's Commodity Market Comments* led 121 investment portfolios published by 73 newsletters. By contrast, the Wilshire 5000 Stock Index (covering 5,000 securities on the New York and American Stock Exchanges and the over-the-counter market) dropped .1 percent in March. For the first quarter, Stahl was up 14.1 percent, again beating the Wilshire Index's 10.4 percent rise.

Overall, newsletter performance in the first quarter is further evidence of the need to use these tools cautiously. According to a report soon to be issued by the *Hulbert Financial Digest,* a Washington outfit that tracks monthly performances, 12 of 121 portfolios actually lost money in that robust first quarter. And 72 of the portfolios, or 60 percent, underperformed the market.

The *Granville Market Letter,* down 13.3 percent, was the worst performer in the first quarter, followed by the *Holt Investment Advisory,* off 12.9 percent. Rounding out the worst five were *The Option Advisor,* off 11.1 percent; the *California Technology Stock Letter,* down 4.1; and *Market Mania,* off 3.4.

On the plus side, the *Medical Technology Stock Letter* was the top performer for the quarter, turning in a gain of 36.3 percent. *The McKeever Strategy Letter* was the runner-up, up 34.1 percent. Rounding out the top five were the *Investech Market Letter,* up 31.9 percent; *Emerging & Special Situations,* up 27.9; and the *Cabot Market Letter,* up 21.6. ■

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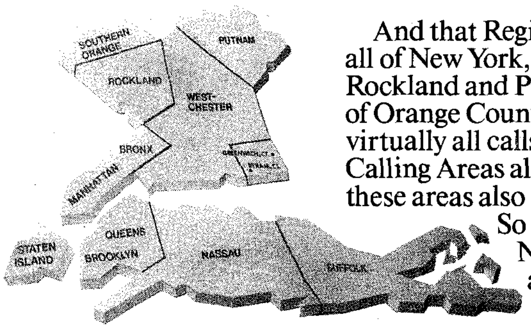
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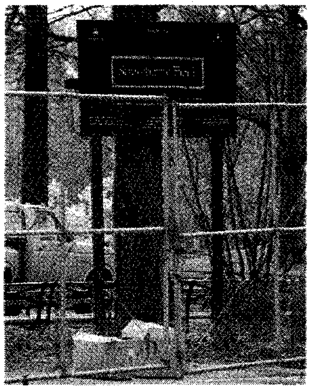
FAST TRACK

HARD HATS

Forever Is a Long Time

MORE THAN A YEAR AGO, THE city and Yoko Ono dedicated a section of Central Park near West 72nd Street to John Lennon, and work began on a memorial garden called Strawberry Fields. Now the 3.5-acre area is surrounded by steel-wire fences, and people who live near the park say they rarely see any work getting done.



But this is not a case of city workers shirking their duties, because the city isn't even paying for the memorial. Yoko Ono donated $650,000 for the initial planting and landscaping and another $350,000, to be paid in five yearly installments, for maintenance.

Strawberry Fields' architects say their work is progressing according to schedule and should be complete by October 9, which would have been Lennon's forty-fifth birthday.

"We've already done a lot of clearing away, and many of the trees are planted," says Bruce Kelly, the landscape architect in charge of the project. "Over the summer, we'll continue with the landscaping and start planting the seeds for the flowers."

Strawberry Fields is meant to be a quiet, wooded area for strolls and picnics. The finished garden will have 161 varieties of plants, including 7,000 shrubs and 25,000 strawberry plants. Three hundred feet of benches are already in place. But there will be only one indication that the garden is a memorial to John Lennon—the word "imagine" will be set in ten-foot marble mosaic letters in a pathway.

"That's all Yoko wanted," Kelly says. "She said John never wanted to have a statue and get pigeon droppings on his head." P.B.

BRIEF LIVES

SMALL WONDERS

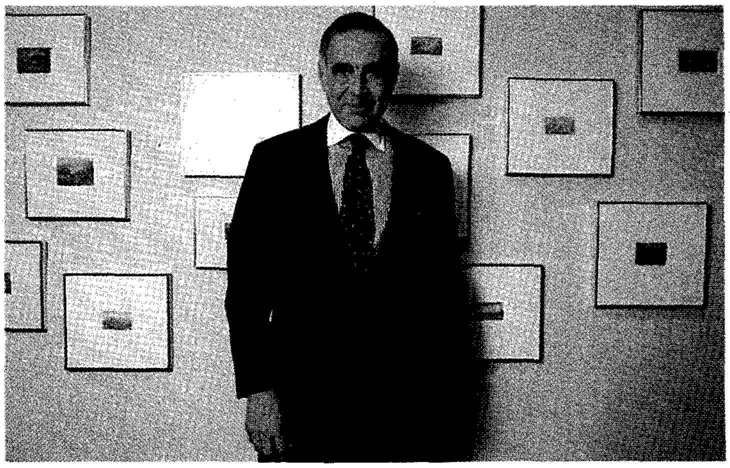
THE OFFICE WALLS OF WORLD-WIDE Holdings Corporation, a large, privately held Manhattan real-estate company, are covered with tiny, framed watercolors: gentle blue washes shot through with sudden bursts of orange or red; collages made from painted photographs, bits of computer paper, old sheets of Ko-Rec-Type. But this art wasn't acquired by some eccentric design consultant—it was done by World-Wide chairman Victor Elmaleh, a key figure in some of the city's largest development projects and the creator of some of its smallest works of art.

Elmaleh, 66, whose second solo show at the Staempfli Gallery runs through May 4, spends his days working with men like Bill Zeckendorf on such projects as the 32-story Park Belvedere. But he spends his evenings alone, creating Rorschach-style creatures and undefined landscapes pressed into spaces no bigger than an index card. "The more you look," art critic Grace Glueck has written, comparing Elmaleh to Paul Klee, "the larger these works become."

Elmaleh doesn't pay much attention to matters of theory or technique. His creative improvisations are so spontaneous, in fact, that he often can't recall them in detail once he is through. "It's because my paintings are small, imaginary places, and I sink right into them," he says. Such serenity may seem out of place in so fierce a competitor (he won the U.S. Men's Doubles Squash Championship in 1968), and Elmaleh admits that "people who know me on the squash court, or even in business, have trouble believing I'm the same guy who paints these little paintings."

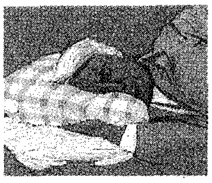
Elmaleh has always understood the value of small works of art: In 1954, he and his two partners used the family business to start America's first Volkswagen distributorship (it remains the largest). Elmaleh moved to the United States from Morocco as a small child, and worked as an architect after graduating from the University of Virginia in 1942. But after meeting and marrying the Ballet Russe dancer Sono Osato, he went into the family business, "because I had to get into something that could make more money."

Around 1970, Elmaleh began to paint in earnest. He held his first show in 1975, but it wasn't until the Staempfli exhibit in 1984 that he began to get noticed. Even now, he avoids serious talk about his work: The best thing about it, he suggests, is that "I can still fit an entire show into my pockets." ERIC POOLEY



Photographs: left, Frank Fournier/Contact Press Images; right, James Hamilton. Illustration by Guy Billout.

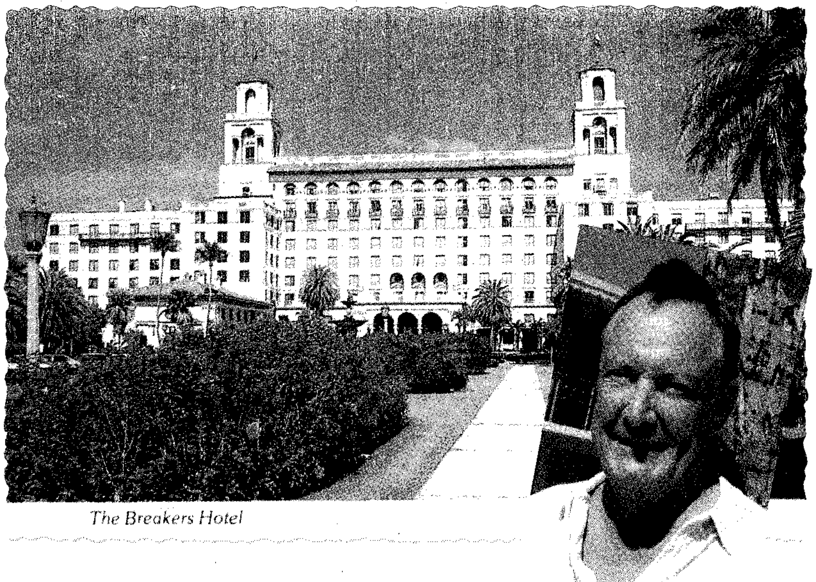
MR. PEEPERS'S NIGHTS: Palm Beach Torch Songs



“ACTUALLY, I LOVED PALM Beach,” I told Aileen Mehle, Lady Slim Keith, Lily Auchincloss, and our host, Mario Buatta, one Monday night at dinner at Rao's.

They all stared as if I had said something very peculiar, so I didn't say more, except to Slim Keith, who looked as if she might understand anything.

I had stayed at the Breakers, where I went as a child. The Breakers is all about the replay and recycling of childhoods—tradition and dynasty. You are brought as a child, you return with your children, and, when old, you go back to find your childhood again. In each stage of life, the Breakers never seems to get smaller as other things do. The rolls are still faintly warm, the croquet players still dressed in white on the crew-cut lawn, there are still Kadota figs and a dress code forbidding bare male arms at breakfast. The petulance at both ends of the life span is indulged by American smiles and snappy service.



The Breakers Hotel

The Breakers and Charles Van Rensselaer

The Breakers meets my criteria for a good hotel because it has lots of towels and lots of lemons. Wrapped in my green beach towels, seated in front of my cabana with my lemon-filled baby drink, I sat expectantly waiting to be taken up. I would have thought that as an extra man—a real walking walker in a town of the other kind of walkers—I might be invited out into the whirl, but my brief stay went unnoticed by the Shiny Sheet and the *Pictorial.* The hostesses never picked up the phone. So I watched Robert and Eunice Gardiner walk on the beach—she very pale and thin with her red hair streaming out in the wind like a flame. I sat and read Jon Bradshaw's book *Dreams That Money Can Buy,* about Libby Holman. It was just the thing to read here, for her life, like Palm Beach, was full of scandal, torchy sin songs, drink, great big money, a hint of crime, and melodrama with pretty boys and girls dancing in and out.

Palm Beach is a torch song sung by an old, good-looking hooker with the big diamond on her hand banging on her glass. It's bad love. It's the stories I heard long ago—the heiress who got into a taxi, told the Greek driver to take her to “21,” and kept him. Kept him in a *palazzo,* gave him a trust fund, but refused to marry him, so off he went to Europe and came back to Palm Beach married to a rich, beautiful widow. Or there's the wife who, during a dinner party, went upstairs, got a gun, and shot her husband's face out of a family portrait and told him if he didn't stop his affair, next time she would shoot the real thing. Or the man who whacked his unfaithful wife over the head with a golf club and then, believing he had killed her, shot himself, so she inherited all his money. This was long ago, but she, too, washed up on the receptive shores of Palm Beach.

The tropics throws its mask over all this, making sin look better with a suntan. The hedges are snipped, the sparkling white houses are repainted, and inside they carry on, sometimes illicit, usually untouchable, irrevocably aging.

Within each house is a fortune, however new and creatively amassed, and if it falls, they move to the guest house and a jewel or two disappears. I leaned back and heard the dry switch of the palm fronds in the ocean wind, saw the hovering white birds and the selectively dipping pelicans, and imagined a procession of waiters bringing dark rums and tonics. Suddenly, I heard a familiar voice from the cabana above me, a voice so pure, its accent so old Knickerbocker New York, that it could only be Charles A. Van Rensselaer.

“Charlie!” I said, squinting upward. He was there with his friend Tom Cunneen.

Later, between their various enviable engagements, they took me on a drive in their red Cadillac. I liked the big old limestone Mizner places with the red tiled roofs, “young” Winston Guest's Villa Oiseau, the hidden places like Susie Phipps's 22 acres with their rattlesnakes and vultures. It is the ultimate luxury to have things overgrown and still wild like the original lost Florida. I saw the newer outposts of the Bessemer Trust crowd and liked the honest ostentation of the Robert Gordons with the golden *G*'s all over, even in their driveway, or of Taubman behind his high hedge, who brought in sets of Lowestoft china on his plane for the parties he gave to open his house.

“Do you think Palm Beach is in the cards for you?” Tom kept asking me.

I BEGAN TO THINK. I HAD A FLASH OF ANN AND MORTON Downey's Florida room overlooking the intercoastal waterway, the lights on the still water, my penniless self talking golf scores between two heiresses at dinner, shopping trips to Worth Avenue holding their soft, powdery arms, watching them spend. Right before I left New York, I had accompanied my mother to Valentino on Fifth Avenue and had seen Kenny Rogers sitting with the Valentino stylebook open on his lap while his wife, Marianne, tried on clothes. I heard Kenny Rogers express his opinion that short sleeves are too matronly.

“Why *Kenny Rogers,*” said Marianne, good and loud and southern. “I've bought *several* short-sleeve outfits.”

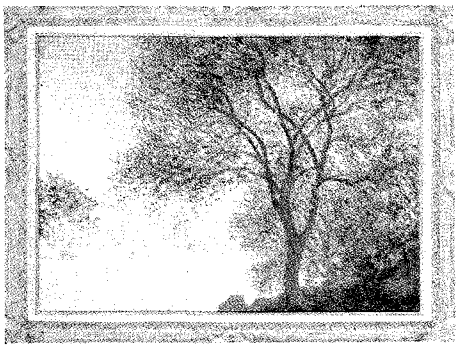
“Well, I'm gone a lot, wear them then,” he said, his expensive shoes planted in the rug *(continued on next page)*

Photograph, inset: Edward Kosner.

AUCTION NEWS

THE BIG IMPRESSION

"THIS IS NOT THE Louvre," says Sotheby's John Marion about the Florence J. Gould collection. "This is one person's taste." Still, when Gould's collection of 180 Impressionists, old masters, and nineteenth- and twentieth-century paintings and drawings is auctioned on April 24 and 25, it will bring in more than $25 million.



Marion says that seven of the paintings are in the "million-dollar-plus category." Among them are van Gogh's *Paysage au soleil levant,* which is expected to fetch between $6 million and $8 million; a Toulouse-Lautrec portrait of the woman clown Cha-U-Kao; Monet's *Antibes vue de la salis* (below); and a Cézanne landscape.

Gould, who died in 1983 at 87, was the daughter-in-law of financier Jay Gould. She began collecting Impressionists in the fifties; at the time of her death, she had so many paintings she had to lean some against walls because she didn't have enough space to hang them.

Sotheby's has put the paintings in a 2,000-square-foot locked gallery that is guarded 24 hours a day. Collectors have been given five weeks to attend one-on-one showings with Sotheby's specialists; only ten or so view the paintings each day. The public will get to see them for seven days starting April 18.

For the two days of the sale, bidding in the main gallery will be televised to other rooms within Sotheby's for the expected overflow crowd. Boxes have been built overlooking the main gallery, 36 telephone lines have been hooked up for remote bidding, and unusually good financing terms have been arranged for buyers.

But perhaps the major innovation is the timing of the sale. Instead of selling Gould's collection in May, during the traditional Impressionist sale, Sotheby's decided to sell it early, and by itself. Says Marion, "It's an event that can stand on its own." AMY VIRSHUP

PRICES

HERE'S WHAT A COURSE credit costs these days:

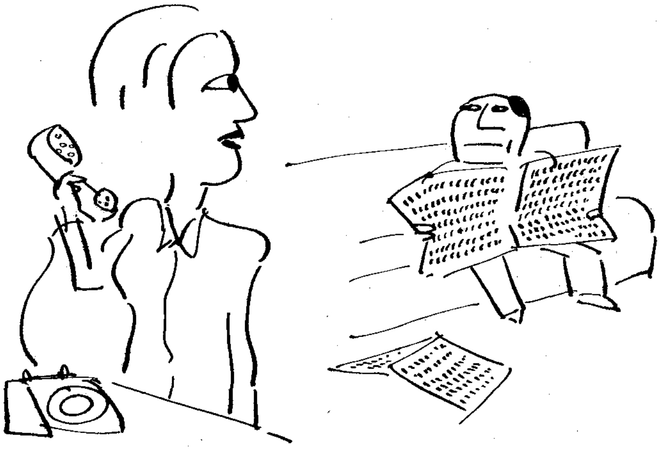
☐ At Lehman College (Bedford Park Boulevard West, the Bronx), $47.

☐ At the Hunter College graduate program in economics (695 Park Avenue), $82.

☐ At the New York University undergraduate-degree program (25 West 4th Street), $237.

☐ At the Columbia University School of Dental and Oral Surgery (630 West 168th Street), $414.

PEN & PENCIL



"It's Suzy. She says she wants to come home for a few days to cool her jets." ANTHONY HADEN-GUEST

MR. PEEPERS'S NIGHTS

(continued from previous page) while he thumbed those pages with real concentration. I heard him saying things like "I love the blousiness of the skirt," and I knew this man who had four buttons on his shirt cuffs was more patient than Peepers could ever be, so maybe Palm Beach wasn't in the cards.

"What's it like?" I asked Charles, thinking of this strange place where the health of your money and its provenance are always known and discussed.

"You have to give to get," said Charles. "A chop for a chop. Not even spaghetti for a chop. To admit you're tired is the kiss of death. It's chins up all the way."

We drove into a cul-de-sac called Via Los Incas, a development built on Mary Sanford's old property. The houses were white, with flat roofs and columns out front, all conveniently marble inside like rows of well-tended mausoleums. We saw the old Wrightsman property; C. Z. Guest's mother-in-law's Villa Artemis, now owned by the Leighton Rosenthals, while CZ has the servants' quarters across the road; Douglas Fairbanks's the Vicarage, which is for sale; the yellow house of Henry Ford; the compounds of the Kennedys (deserted), the Fanjuls, and a secretary of the McDonald's Corporation who had taken stock instead of a salary. We passed all the clubs, many still virulently restricted so that they even separate out the Jewish spouses and refuse Jewish guests. I've happily lived a lifetime without seeing the roof slide back on the Orange Garden of the Everglades.

LATER, ALONE, I WALKED WORTH AVENUE. I HAD IN MIND a certain look for myself, somewhere between the unstudied majesty of Charles, who can put on anything and look right, and the peach bad-boy T-shirts of Don Johnson of *Miami Vice,* who in one episode took off a dinner jacket and had a green T-shirt with the sleeves cut off underneath. Neither effect was to be achieved here, so I bought a scarf at Donald Bruce and returned.

Seeing all those rich houses had made me very thirsty, so I popped into the Alcazar Lounge. It was night now. Outside, the sky was lilac and orange and smelled of baby powder. The breakers crashed silently. In the Alcazar, I watched a woman in a long polka-dotted dress dancing with a gentleman who might have been rented but who had been her partner many times before. They would pause a few beats as each old song started, getting the feeling, and then they would sail right in, dipping and twirling. She was quite tall and thin, with an enormous bosom, and he had the kind of yellowy white hair that had once been blond. They danced every dance and were so appealing. I couldn't tell Lady Keith all this, but for a minute I tried.

Painting courtesy of Sotheby's.

RUTH RECOMMENDS

BY RUTH GILBERT

The Bronx Zoo's world-famous Children's Zoo has reopened, and your tots can learn about animals by seeing over 200 beasts, some pettable, some feedable.

AMERICAN PLAYHOUSE

Lenny Von Dohlen and Sean Young are lovers Under the Biltmore Clock, *adapted from an F. Scott Fitzgerald short story set in the 1920s. You can see it April 22 at 9 p.m. on Channel 13.*

'SEAPORT JAZZ FESTIVAL'

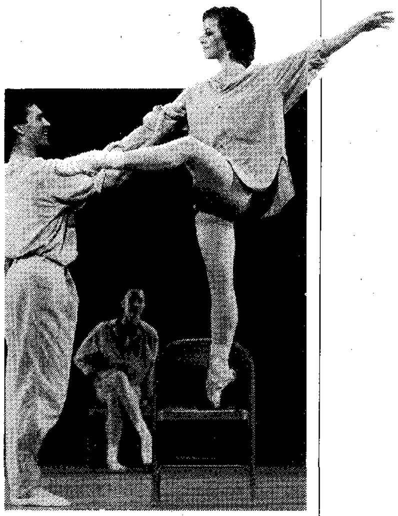
Trumpeter Maynard Ferguson and his band play at the Fulton Market Jazz Hall April 18 in this series of ten jazz concerts by world-class artists. The festival runs through April 21.

SOHO REPERTORY

Paris Barclay's musical drama, Almos' a Man, *based on a story by Richard Wright, is about a field hand (Todd Rollé, left, with B. J. Jefferson) in the Depression South. It's playing through May 5 at Soho Rep.*

'CHINA FILM WEEK'

The People's Republic of China has sent us five melodramas (we're sending them five in return) to be shown at the Museum of Modern Art April 19 through 23. Pictured is a scene from Under the Bridge.



AMERICAN BALLET THEATRE

This most glamorous company is at the Metropolitan Opera House April 22 through June 15. The repertoire is chock-full of favorites, and seen here are Martine van Hamel and Clark Tippet in Field, Chair and Mountain.

Photographs: top right, Collection of the Museum of Modern Art Film Stills Archive; center, Jennifer Girard; bottom right, Richard N. Greenhouse; bottom, Jerry Engelbach.

NEW YORK

Co-op Tyranny

HOW THE BOARDS OF DIRECTORS RULE THE ROOST

By Daniel Wise

FOR THE PAST CENTURY, NEW YORK HAS BEEN A CITY of apartment dwellers. Renters have been subject, to greater or lesser degree, to the racial, sexual, occupational, and class prejudices of their landlords. But laws have been broadened to mitigate the landlord's power and to recognize that an apartment dweller, just like a homeowner, has the right to privacy and freedom within his own four walls. These days, no landlord can control his tenant's life ("Is that guy staying overnight in 2A?" "Has 5C brought in a roommate?") the way he used to.

When a tenant who is accustomed to privacy and freedom moves into a co-op apartment, however, he may be in for a rude surprise. He will certainly find more restrictions on his use of the co-op than he'd found on his life in a rental apartment; he may also discover that he is subject to decisions by a group of rule-makers who act with the arrogance of a council of village elders.

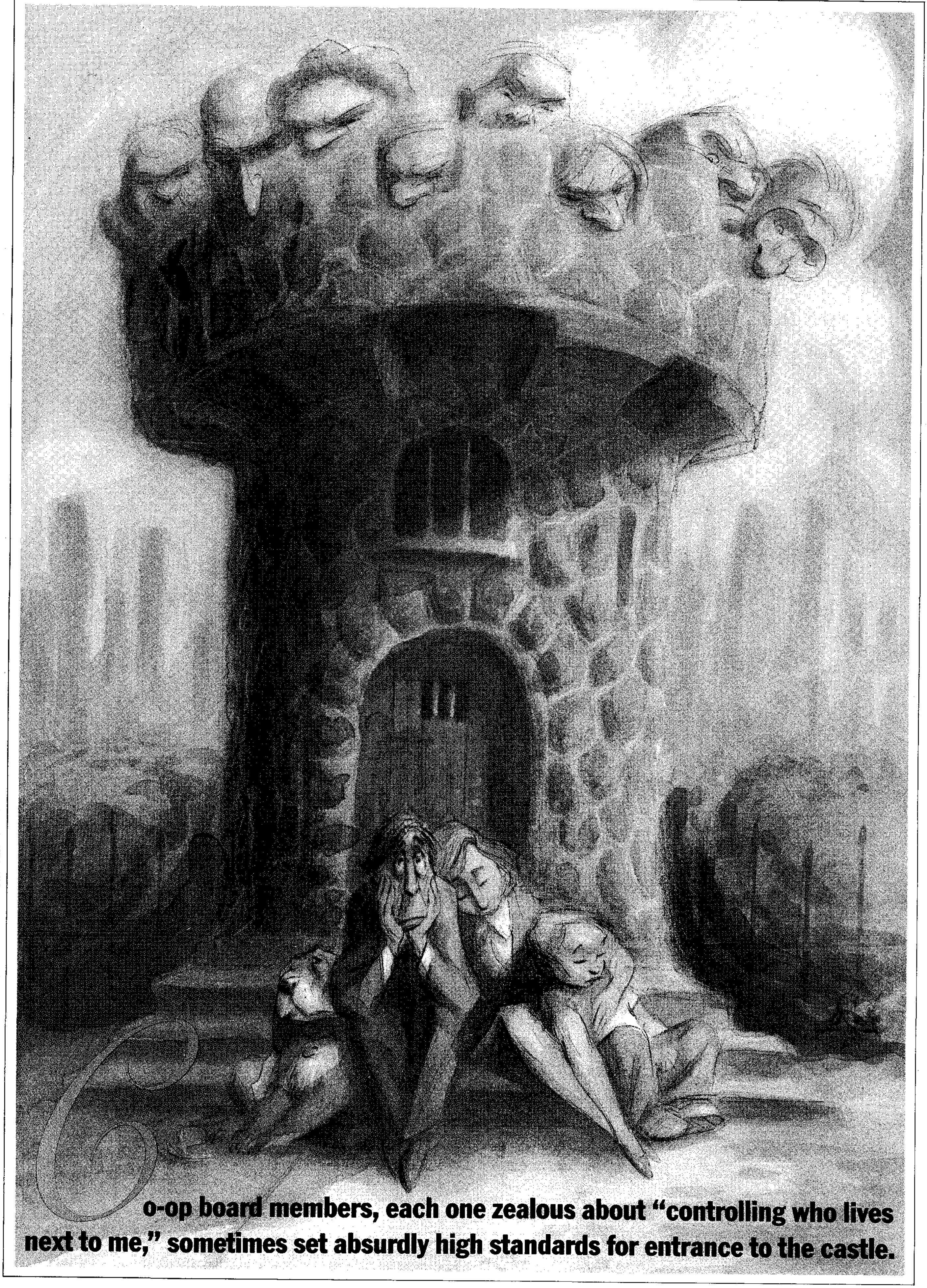
"It's easier to get a job with the CIA than it is to get into a co-op," says State Assemblyman Pete Grannis. "People who apply to buy cooperative apartments undergo a tremendous self-exposure." A buyer's income, assets, credit rating, and tax returns are given rigorous scrutiny by the co-op's board of directors, whose members are elected by their neighbors to run the affairs of their building. But the directors look into far more than the applicant's financial statements: They consider his character, reputation, and life-style also.

There are some good reasons for this. The shareholders in the other apartments in the cooperative corporation have substantial investments to protect: They deserve to be assured that their new neighbor will be able to pay the maintenance on his apartment each month and to bear the cost of any special assessments. They also, quite properly, want the board to filter out the buyer who plays Prince (or even Verdi) full throttle at midnight, who has screaming matches with his family or guests, whose children deface the walls, whose visitors pass out in the elevator.

The trouble is, many boards judge applicants on matters that have nothing to do with their ability to carry the cost of the apartment or to live quietly among their neighbors. What's really important to these boards is the buyer's occupation, marital status, appearance—indeed, winning a co-op board's approval has become more like pledging a fraternity than entering into a market transaction. And so, some boards' judgments begin: Are these "our kind of people"? Is their money inherited? Where do they come from? How do they dress? Did they go to the right prep schools? Where will the college kids sleep when they come home on vacation? And—the most unsettling question, a harking-back to the days of the Victorian landlady—does he or she have a lover?

Back in the sixties, when cooperatives were the exclusive preserves of the very rich, board members' arbitrary power was not so injurious; the very rich do, after all, have plenty of options, and these boards exercised control in only a handful of buildings. But things have changed. The stock of rental apartments has shrunk dramatically; the vacancy rate, 2 percent, is the lowest in fifteen years. These days, more and more people who want to live in New York must buy their apartments. There are now 156,000 co-op and condominium units in the city; in the last three years, 39,000 apartments have been converted from rentals to co-ops. "In every borough, every stable, relatively affordable neighborhood is undergoing tremendous conversion, and that includes working-class communities," says Harvey Fisher of the New York City Commission on Human Rights. "If the trend continues, as it is likely to," says New York State Attorney General Robert Abrams, whose office oversees co-op conversions, "rental apartments may become a thing of the past."

Since the renter *or* buyer has so few



Co-op board members, each one zealous about "controlling who lives next to me," sometimes set absurdly high standards for entrance to the castle.

ILLUSTRATED BY PETER DE SÈVE

options, and since co-op boards have increasing power to veto the housing choices of ordinary New Yorkers, it's time to take a look at this sudden concentration of power in the hands of the few.

Board members put in long hours—almost always without pay—overseeing their building's management. They must take care of such matters as refinancing the building's mortgage, paying building employees, overseeing the work of the managing agent, authorizing capital improvements and building repairs, taking action when a shareholder defaults on his monthly maintenance, and approving or disapproving the applications of those who would like to buy into the co-op. The work is complex, and members bear an enormous weight of responsibility. Not only that, their job is often harrowing and thankless. Most are to be commended for the service they perform. But some, heady with the power that comes with the position, turn into little Caesars. In passing on the buying and selling of co-op units, they are free, with very few exceptions, to do whatever they please to whomever they please.

FITTING IN

"THE CO-OP WAS DEsigned to maintain social exclusivity and financial soundness," says Gayle Bankes, director of residential sales at Sulzberger-Rolfe, one of the largest real-estate brokerage and management firms in the city. In the co-op's early days, brokers "practically came to work in Cadillacs and themselves had to be listed in the Social Register; [it was] almost society work."

Unlike condominium purchasers, who do not need board approval to buy or sell their apartments because they purchase them outright, co-op purchasers buy shares in the corporation that owns the building. The corporation issues a "proprietary lease" to the buyer (the "shareholder"). He can sell neither shares nor lease without board approval.

Back in the sixties, this hybrid legal arrangement—part lease, part ownership—created problems for the banks. Bankers were not sure whether, if they accepted the shares as collateral, they would have the right to foreclose in the event of a default. In the late sixties, that problem was surmounted: A new legal instrument called a recognition agreement allowed co-ops to recognize the foreclosure rights of lending organizations. And in 1971, the state's banking law was liberalized to allow banks to take co-op shares as security. The rest—the phenomenal takeoff of the co-op market—is history.

There was a certain amount of resistance among boards of directors to the new techniques that made financing more widely available. The president of a posh East Side co-op told Daniel C. Draper, one of the lawyers responsible for developing the recognition agreement, that his board would not use the agreement because "our co-op is run like a club, and the requirement for membership in our club is opulence."

Betsy Dean, who is in charge of the co-op unit at Austin K. Haldenstein, one of the most active real-estate brokers on Manhattan's West Side, and Gayle Bankes maintain that the social attitudes that once prevailed are no longer a significant factor in their practice. But another broker disagrees: "Many co-ops *are* run like little clubs. You can go before a board with a beautiful financial statement, but the board may have a bone to pick with the seller and nix the sale, or may not like the way you dress. It's just crazy—I'd prefer to deal in townhouses."

Joseph R. Carmichael, who retired last year after 22 years at the Irving Trust Company, had an insider's look at how things work; he was the vice-president in charge of overseeing sales of cooperative apartments from the bank's estates. "I've seen rejections for practically any reason you can imagine," he says. For instance, the owner of an electronics manufacturing plant who had built up a personal fortune of $25 million was rebuffed by the board of an East Side co-op because, Carmichael learned, members would have preferred "a person with inherited money." That board, Carmichael says, is like many in fashionable sections of the East Side: "They don't want people who have made their own money. They're looking for the type of person who winters in Florida, summers in Maine, and comes to New York only to visit.

"The worst situation, though," Carmichael says, "is when no reason is given and you don't know what you're up against. All you know is that buyer after buyer is rejected until the board finds someone it likes."

Boards *can* be forced to state their reasons for rejecting someone—but only if the rejected buyer suspects he's been discriminated against on certain narrow grounds (see page 45) and is willing to file a lawsuit or a complaint with the city's or state's human-rights agencies. Jeffrey and Linda finally decided to do just that. (Those who are identified in this article by first names only have been given fictitious names to protect their privacy.)

WHEN THEIR DAUGHTER was three, Jeffrey and Linda decided to have another child, and they entered the co-op market looking for a large, top-of-the-line three-bedroom apartment. Money was not an issue. After nineteen years at one of the city's leading investment-banking companies, Jeffrey had an income last year of $775,000 and had amassed a portfolio "well into the seven figures."

But the couple, who are Jewish, kept running into one "social" hurdle after another. Early in their search, a broker told them that the board of a Park Avenue apartment building was "kind of restrictive." Over the next two years, they often heard similar comments from brokers. There were other euphemisms: "This is a conservative building," or "It's stuffy." Finally, to save everyone time, Jeffrey just told brokers, straight out, not to show him restrictive buildings.

Then, a year ago, Jeffrey and Linda signed a contract in an all-cash deal for an $850,000 apartment on the Upper East Side. Everything went smoothly, right through the interview. Then, for no apparent reason, they were rejected. When Jeffrey called the board president to find out why, he ran into a brick wall.

"It may have been quixotic," Jeffrey says, "but I decided to try to do something about it." He got in touch with the New York City Commission on Human Rights and filed a complaint that he had been discriminated against on the ground of religion.

A lawyer for the commission questioned the board members under oath, and Jeffrey has reviewed the transcripts. What were the reasons board members gave for the rejection? Among the comments: Jeffrey and Linda hadn't exhibited sufficient cultural interests, and Jeffrey was too absorbed in his work and was an "entrepreneurial" type. One member who had not attended the board's interview with Jeffrey and Linda cast a "no" vote after being contacted by a director who was opposed to the sale. She acknowledged that she knew of no other case in which a member who had not attended the buyer's interview had cast a vote on his application.

The co-op board denied wrongdoing, and the commission has not yet come to a decision on the case. But no matter what its finding, Jeffrey feels humiliated by his experience; indeed, he has yet to tell his five references about it. They are the chairman of the board of his com-

Homeless! Told by the managing agent that they'd been accepted, one family learned—two days before their move—that they'd been turned down. They never learned why.

pany, two partners at midtown law firms, and the presidents of two publicly traded companies.

Jeffrey has lived in New York all his life. Until he went looking for a co-op, he says, he had never experienced anti-Semitism—not at work, not in school, not in his social life. "This kind of thing really sets you back," he says. "It's like a throwback to the 1940s."

How common is discrimination against applicants because they are Jewish? There's no consensus among brokers and real-estate lawyers; where one broker declares rejection for this reason "the exception," another describes it as fairly common. Few complaints about co-ops' discriminating for religious reasons—or any other reason—have so far been filed with the city's Commission on Human Rights, perhaps because co-op applicants recognize that, as real-estate litigator Richard Fischbein points out, "discrimination is almost impossible to prove, because boards always come up with a non-discriminatory pretextual reason," and that can be any reason that strikes their fancy.

WHOSE HOME IS IT, ANYWAY?

After surviving the grueling inspection process, a co-op buyer may very well find his use of his new home regulated in astonishing ways. Renters do not have to put up with these restrictions on the use of their apartments.

Is that her lover? Donna, a single professional woman in her forties who worked for a conservative firm, bought an Upper East Side co-op some six years ago. She lived there quietly for five years, and then the neighbors got nervous. She began dating a cabdriver.

The relationship grew serious. Donna's friend did not move into her apartment, but frequently spent nights there. The neighbors, aghast, complained to the board of directors. The board took action. Citing a provision in Donna's proprietary lease barring occupancy of her apartment by anyone other than a member of her immediate family, the board sent Donna a "notice to cure." In plain English, that meant "Get rid of him, or we will get rid of you."

Faced with choosing between her boyfriend and her home, Donna chose both: She married her lover, neatly dodging the board's "immediate family" objection. (Had she been a rental tenant, no one would have had the right to threaten her with eviction because she had a lover; by state law, Section 235-f of the Real Property Law, nicknamed the Live-in-Lover Law, when one tenant has signed a lease, he may share the apartment not only with members of his immediate family but with one additional occupant—lover, roommate, whatever—and that occupant's children.)

Unfortunately for co-op shareholders, Donna's problem could easily become their problem. Most proprietary leases restrict occupancy of the apartment to the shareholder's immediate family.

CO-OP Tyranny

Absolutely no guests without the host's presence. Betsy Dean notes that one of her clients, a "four-star" family, gave up on buying an apartment for their daughter, Karen, because the board was adamant on the visitor issue. Wary because of a prior experience with a young woman who had let friends stay in her apartment while she traveled, the board insisted that Karen sign a pledge "never to let a neighbor or friend stay in the apartment overnight or for a weekend when she wasn't there," Dean says. Karen, 32, was the manager of the retail outlets operated by a maker of a classic line of accessories. The pledge requirement, Dean says, "made the family crazy," and the deal fell apart when they refused to acquiesce.

Had Karen been seeking to rent rather than buy, she would have had no problem over the visitor issue, because standard leases for apartment rentals do not regulate visitors, overnight or otherwise.

Stanley Dreyer, a lawyer with an active practice representing co-op boards, points out that proprietary leases typically require notification to the management (usually the doorman, to ensure security) whenever visitors are present, as well as board approval for visits of longer than 30 days. There is also a common requirement, he says, prohibiting visitors from staying overnight in the owner's absence. A co-op shareholder may well wonder whether such deep suspicion of his guests—when no one has presented any reason to suspect that they will be disruptive—is warranted.

The short-term sublet. Many co-ops have rules that limit the subletting rights of owners to periods shorter than those allowed rent-stabilized tenants. With the landlord's permission (which may not be unreasonably withheld), a rent-stabilized tenant may sublet for up to two years in any four-year period.

The "overwhelming majority" of co-op boards are much less generous, says Irwin Gumley, head of management at Douglas Elliman-Gibbons & Ives, one of the city's largest real-estate agencies. Some allow no subletting; others allow a once-in-an-ownership sublet. Most proprietary leases let a co-op board deny a sublet on any basis—even an unreasonable one.

Lawyer Sidney M. Moskowitz's client, an actor with featured roles on prime-time situation comedies, was willing to pay $225,000 for an apartment in the West Twenties. Just as the parties were about to come to terms on a contract, the actor was asked to go to Hollywood for the filming of a series. Prudently, he asked to be allowed to sublet the apartment for up to a year, if need be. But the best they'd allow him was six months. Prudently, he gave up on buying the apartment.

Laura, a lawyer with the Legal Aid Society, sublet her co-op in the West 100s for a year after she decided to live with her boyfriend in Brooklyn. When she decided to test the relationship for a second year, the board refused to renew her right to sublet. "The apartment had been a safety valve," Laura said. "It gave me an option. Now that I no longer had [the right to sublet], we were forced to come to a decision about our relationship sooner than we would have." (She chose to sell the co-op. Two years later, she married her boyfriend.)

THE CAPRICIOUS REJECTION

IT HAS BEEN FOUR years since Stanley, a lawyer, lost out on a $275,000 apartment in the East Seventies, after having been notified that he and his wife were acceptable buyers. The memory of that experience still has the power to enrage him.

Stanley's wife, Paulette, a teacher at a private school, was due to have the couple's third child at the end of July. The time from the signing of the contracts, in mid-June, to learning whether they'd

The life-styles of buyers must be "right" if they're to pass the crucial test: "Do they fit in?"

passed muster with the board was particularly stressful; having sold their two-bedroom apartment to finance their move, Stanley and Paulette had to vacate their flat by the end of August.

Although they planned to pay for the apartment in cash, eliminating the need to find financing, they had to wait until early August for their board interview. Time was critical, and yet two weeks after the interview, they had not received any word from the board. Then, suddenly, Paulette's father died.

On the day of his father-in-law's funeral, Stanley finally got the news he had been waiting for: The co-op's managing agent called to tell him the board had approved his family's purchase. But another week passed without his receiving written notification. Apprehensive, Stanley went to his lawyer's apartment to make sure no snags had developed. To this day, he can recall precisely what happened next. He was sitting in the kitchen as his lawyer called the building's managing agent. The lawyer's face turned ashen. The board had rescinded its approval; it would reconsider Stanley's application at the end of September.

It was panic time. In two days, Stanley, Paulette, and their (now three) sons had to be out of their apartment. Stanley recalls rushing out of his lawyer's apartment and walking the streets of the Upper East Side for three hours, asking every doorman whether there were any vacancies. There were none.

Stanley and Paulette put all their belongings into storage and divided their time between living with his parents in New York and her mother in Philadelphia. Fortunately, they quickly found an apartment in a building where they were able to go from contract-signing to board approval within a month. They were never formally told why the board had rescinded its approval.

Some boards clearly view children with alarm. Mandatory interviews of kids are common.

WHAT DO THE KIDS LOOK LIKE?

BUYING A CO-OP MEANS opening more than one's finances to scrutiny. Barbara, a doctor, was advised how to handle questions about her matrimonial and child-bearing plans and told to wear a beige or gray suit and to be particularly careful not to mention her acquaintance with one particular politician. And Ollie Rosengart, a lawyer in the Real Estate Financing Bureau of the attorney general's office, was told he was chosen because the committee liked his suede shoes (a cross between a sneaker and a work shoe). "We interviewed seven people," he was told. "We saw people with plain shoes and with fancy shoes. We picked you because you have durable shoes—we figured that you would be willing to work on the building, that you would not be super-fancy."

"The bottom line is that people want control over their own homes," says Marc J. Luxemburg, president of the Council of New York Cooperatives, an organization representing the interests of 500 co-ops and condominiums. "Style, personality, and attitude" all go into the selection process, he says. "In a co-op, you have more of a community than you have in a rental building. It's a community where you want to have people living in harmony under one roof. You want to have people you can live with. It's as simple as that."

So the applicants' children figure into the equation. Irwin Gumley says co-op owners want to know "how quiet their building is going to be, who their neighbors are, and who is going to be sharing the elevators and public areas of the building with them." Therefore, he says, mandatory interviews of children are common—and there's particular concern about teenagers, for "with teenagers, you have the added question of what type of friends they're going to bring into the building."

Some boards also interview very young children. It's hard to imagine what purpose such an interview would ordinarily serve; still, Stanley Dreyer points to a case where meeting the tyke did prove revealing. The three-year-old began to scribble on the wall, and when a board member asked the child's parents to intervene, they declined, because they were afraid that doing so would "scar the child."

Nonetheless, the policy of requiring

children to appear at interviews can lead to excesses. The parents of two handicapped children were required to bring them to the interview because the board's rule demanded the presence of all children over the age of two. And Betsy Dean had a client whose two children were away—one at a school in England, the other at an out-of-state college. The board insisted on interviewing them, though they would not be living in their parents' apartment. Eventually members agreed to waive the interview, but insisted on knowing where the children would sleep when they returned home on vacation.

Some boards even insist on interviewing children who are grown and have their own homes. One East Side board demanded the right to interview the two grown children of a prominent New York City lawyer as a condition of the approval of his purchase. The lawyer's son was 29 and lived with his wife in their own house on Long Island; the daughter, 22, owned her own co-op. The board wanted to make certain that the lawyer was not purchasing the apartment for his children's use.

THE HOME INSPECTION

IF BOARDS INSIST UPON taking a look at an applicant's children, it follows that some boards must feel they have a right to inspect the prospective buyer's home as well. And some do, though the practice is not widespread.

Marimar Management, Inc., recommends that the boards of the nine buildings it manages in Manhattan require a home visit as a routine part of the credit check (which costs $50 to $75 and is paid by the applicant). Prices of apartments in its buildings range between $90,000 and $1 million. "Many co-ops already have a problem with one slob, and this is a means of keeping a second one from showing up," says Marimar's president, Frank Bernstein. Since these are scheduled visits by a representative of the credit company, he says, "you have to be pretty bad" for the inspection to turn anything up. What are the inspectors looking for? Things like "dirty disposable diapers on the floor" and "tattered furniture," he says.

Lawyer Nancy Dreyer, who is in practice with her father, Stanley, considers the home visit a reasonable requirement; it's not a welfarelike inspection, she says, but an attempt to assess "the style" in which buyers are living.

THE UNTOUCHABLES

STORIES OF THE DIFFICULTIES encountered by entertainers, diplomats, and politicians in getting past co-op boards are plentiful. But other, more mundane callings are also out of favor among some boards. Marc Luxemburg tells of a building that didn't like bail bondsmen. Lawyers are another suspect group. One attorney recalls being told "No lawyers, please" when he told the board of his co-op that he wanted to sell or sublet his apartment.

Lawyers who speak out are particularly likely to have trouble passing muster. Consider the experience of two attorneys, Eleanor and Ben. They had the temerity to ask the board of an Upper West Side building where they were under contract to buy a $225,000 apartment to make sure that the water pressure was adequate in one of the bathrooms and that drafty windows on the north side of the apartment were repaired.

Some of the repairs were made, and the couple's financing came through; everything was set, but two days before the closing, they were told the board had rejected them. The couple were never given an official explanation, but they heard from a source close to the board that they had been blackballed because they had proved they could be troublemakers.

State Assemblyman Pete Grannis has proposed legislation—applying not only to co-ops but also to house hunters and renters—that would prohibit discrimination on the basis of occupation. Under existing law, homeowners and landlords, as well as co-op boards, are free to reject applicants because of the jobs they hold.

SUSPICION

THE $64,000 COOPERATIVE apartment Katharine found last year in Scarsdale was just what she'd been looking for—attractive, affordable, and easier to manage than the eleven-room house she was leaving behind as part of her divorce settlement. But from the outset of her negotiations, Katharine says, she ran into inexplicable hostility from one board member.

"Don't bother pursuing this," her antagonist said, waylaying Katharine as she buzzed for the elevator to take her five-year-old daughter, Jamie, to see the place. "I'm not going to let you in."

Katharine did bother; she agreed to let board members visit her home for an inspection. Next, she says, her opponent phoned her to scream, "How *dare* you have the nerve to go over my head and arrange this?" Undaunted, Katharine went to the board interview. As she was interrogated about her finances, people drifted in and out; sometimes there were as many as ten in the room. And then the questions turned to her sleeping arrangements.

Katharine explained that she would sleep on a sofa bed in the living room and her daughter would have the bedroom, and that one weekend a month, Jamie would stay with her father.

"We're not worried about what happens when your daughter is with you," Katharine recalls a second—also hostile—board member's snapping. "It's what happens when she's not with you that we're concerned about." As if she'd not made herself perfectly clear, the member continued, "I've been there myself, and I know what's going to happen."

The board subsequently rejected Katharine, citing a house rule that limits occupancy of a one-bedroom apartment to two adults. (The board had the power to waive this rule.) Can such a rule be *legal?* Katharine's lawyer, Alfred Sklaver, believes his client has a clear-cut claim of discrimination (state law prohibits discrimination against families with children) and has filed a lawsuit in Westchester Supreme Court. (The co-op denies any wrongdoing.) But unfortunately, the anti-discrimination laws that solidly protect renters may not always apply to purchasers of shares in a co-op (page 45).

RESTRICTED OCCUPANCY

ELIZABETH'S CREDENTIALS seem impeccable: She is listed in the Social Register, and she has assets of $2 million. It was her good fortune to inherit a cooperative apartment in the East Seventies from the grandaunt of her deceased husband. Getting the board to approve her ownership turned out to be a battle, however. A principal reason for the board's reluctance was its fear that Elizabeth, who had a home in New Jersey, would allow the apartment to be used as a "pad" by her four children (aged nine to fifteen when the grandaunt died) and other beneficiaries of her hospitality. According to papers filed by Elizabeth's attorneys in court, at one point during the two sides' lengthy negotiations (during which she was allowed use of the co-op), the board insisted she agree in writing that none of her children would stay overnight in the apartment in her absence.

In court papers, Elizabeth claimed that the board also insisted that she consent in advance to give up the apartment should any of her children be the subject of a complaint from the neighbors and to pay the building's legal expenses should she resist any eviction action. She also claimed in her lawsuit that during her interview board members expressed concern that her family might increase should she remarry.

Finally—after a two-year standoff—she did a risky thing: She gave her brother and sister-in-law permission to stay in the apartment for three weeks while their home was being painted. (Elizabeth's brother was hardly likely to disturb the peace; he was a senior vice-president of a particularly stuffy bank.) The board, however, informed Elizabeth that it intended to bar her from further use of the apartment. Left with no other choice, she went to court to get an order establishing her right to the co-op she had inherited. The co-op insisted it had acted properly. After the litigation dragged on for several months, the directors, having put Elizabeth to plenty of trouble trying to gain possession of her own apartment, agreed, at last, to reissue the shares to the co-op in her name.

HOW MUCH OF YOUR BUSINESS SHOULD BE THEIR BUSINESS?

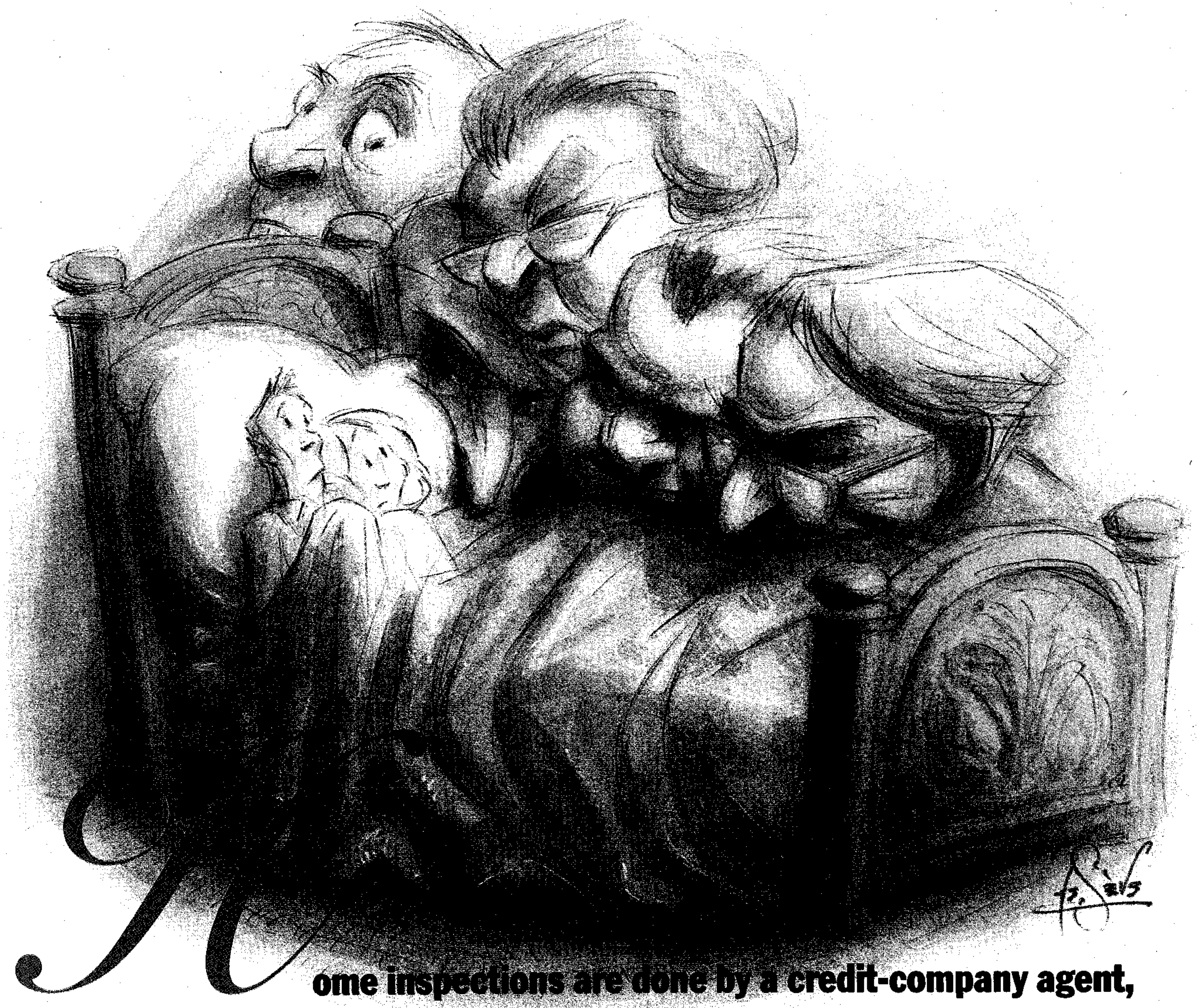
BETSY DEAN POINTS OUT that the financial standards set by co-op boards of directors are so rigorous that many board members themselves could not possibly hope to meet them. Though banks often approve a loan with a down payment of 25 percent or less, many boards are now requiring that 50 percent of the purchase price be paid in cash. Indeed, says Douglas Elliman's Gumley, many buildings require buyers to pay the entire price in cash.

Many boards also have unwritten guidelines requiring applicants to have assets of more than two and a half times the purchase price or to have liquid assets equal to one year's maintenance and debt service. Banks, on the other hand, have "no hard-and-fast rule" and instead merely want the borrower "to show the ability one way or the other" to meet his obligations with current income or liquid assets, says Warren C. Marquardt, an executive vice-president and co-op-loan expert at the Dime Savings Bank.

Understandably, co-ops don't want buyers to have to dig for the last penny in their pockets: There are no restrictions on the assessments that co-ops may impose on owners to keep the buildings solvent. So co-ops look for buyers who can meet any unforeseen expenses. But sometimes boards get carried away and reject—on financial grounds—those who have plenty of money, even enough money to pay the purchase price in cash.

Betsy Dean cites the case of Peter, a young professional who had substantial trust funds. Even after making a cash purchase, he would have had, Dean says, "a very ample amount of money" left to cover any costs. But he was rejected because he was between jobs.

Some co-op proponents argue that boards must set more rigorous standards than those used by banks because the impact of a default is greater on a co-op



Some inspections are done by a credit-company agent, but the inspectees may feel that the whole board's judging them.

than it is on a bank. But Marquardt is skeptical: If a shareholder defaults, he points out, the bank that granted his loan will foreclose—and pay the shareholder's maintenance.

And Betsy Dean considers this fear of default excessive. "I often ask boards what they're so worried about," she says. "I haven't heard of any defaults from other brokers or the banks or even boards themselves." Marquardt confirms her impression; defaults in the Dime's $700-million portfolio of co-op loans have been "very minimal" since 1971, when the law first permitted banks to issue co-op loans.

Fear of default is probably not the only reason that boards set such tough barriers for buyers. Commenting on the stiff financial requirements that many buildings set, Marc Luxemburg of the Council of New York Cooperatives says frankly that they are designed to ensure buyers of a certain economic status.

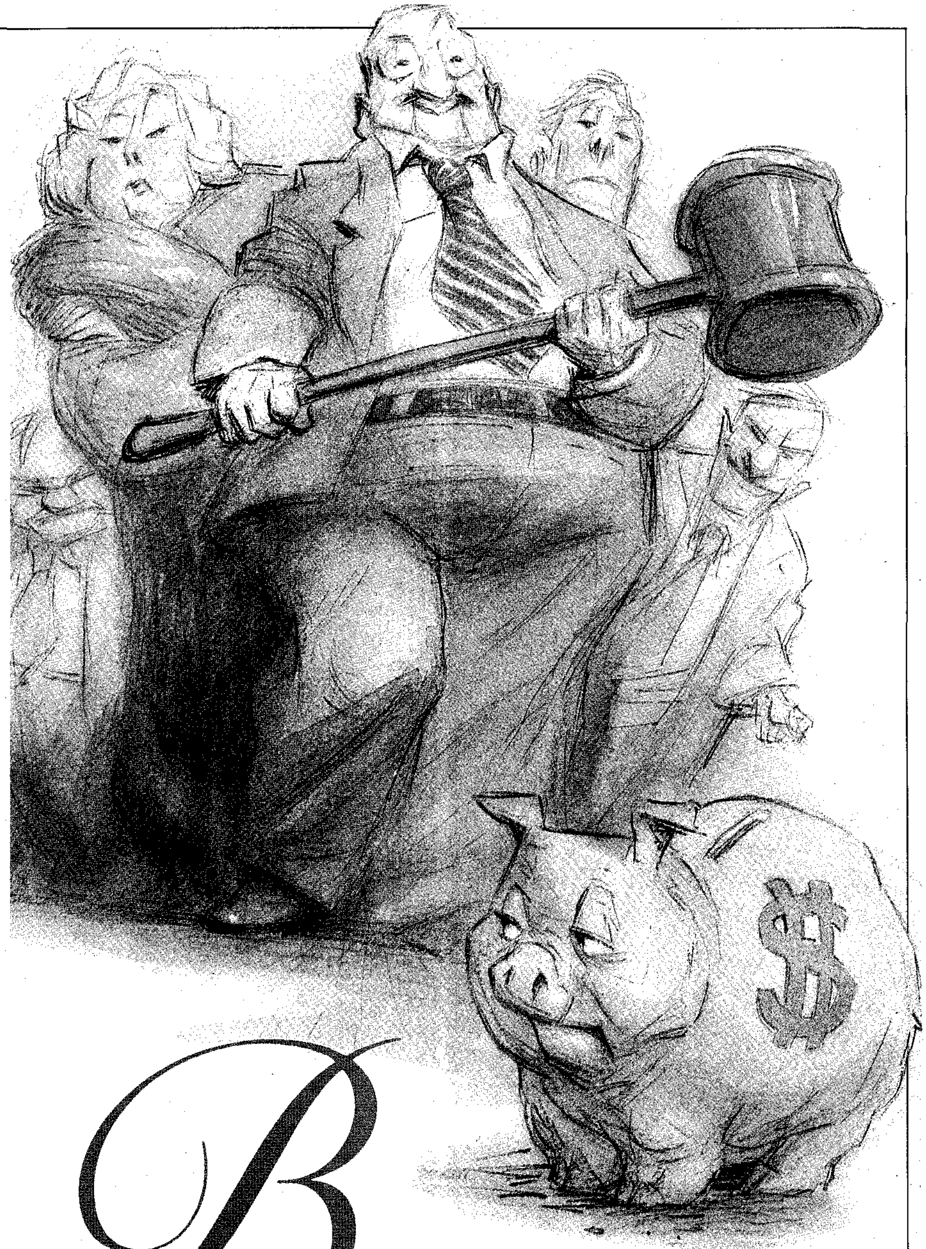
One applicant frozen out by the 50-percent-down rule was Barbara, a doctor who had just taken a job on the staff of a major New York teaching hospital. Her income was impressive ($200,000 a year), but she did not have the $140,000 in cash she would have needed to purchase a $280,000 apartment on East End Avenue in the Eighties. The fact that a bank was willing to lend her as much as $400,000 was of no consequence to the board.

Many buildings insist that tax returns be submitted as part of the application packet—sometimes as many as three years' worth. Or detailed net-worth statements may be required; many boards demand both documents, and many routinely run credit checks on buyers.

Sometimes the net-worth statement must be certified by an accountant; in other cases, six months' worth of statements from banks and brokers must be submitted. And that packet of information will be scrutinized by people who may have other reasons—beyond a prudent desire for a financially responsible neighbor—for making the applicant bare all. The point, says Luxemburg, is that "I don't want bank lending officers to decide who lives in my building. I'm not interested in whether a buyer can pay back his loan, but whether this is the type of person I want living next to me. I want to understand a buyer's finances to understand what kind of person he is. A person's income, assets, and liabilities tell you something about him."

Co-op buyers, then, deliver a wealth of sensitive financial information to a group of people who, if everything goes smoothly, will soon be their neighbors. But sometimes the unspeakable happens.

Barbara, who subsequently bought a co-op on the East Side in the low Twenties, was floored when one of her neighbors, not a board member, quoted Barbara's salary and bank-account balances to her. "It was something that had become the talk of the building," she says. "That's how it got back to me."



Boards learn all about the buyer's finances. But do they need to know so much?

THE HOLDUP

To swing his planned purchase of a thirteen-room house in Riverdale, Andrew, a lawyer, set an admittedly high price—$270,000—for his two-bedroom co-op in the West Eighties. But after four months, he found a buyer, a senior executive with one of the city's major securities firms. The monthly maintenance was only $338, and the buyer, whose liquid net worth was over $1 million, was willing to pay almost all of the purchase price in cash. Still, the board rejected him on financial grounds.

How did the board members conclude that this executive, whose annual income was into the six figures, would be unable to come up with $338 each month for the maintenance? They "pauperized" a millionaire by estimating his taxes at 50 to 60 percent of his income and by double-counting his family expenses (they considered what he paid in alimony and child support, then figured in *additional* amounts for the cost of housing and feeding his children and his estranged wife).

What was really going on? A board member told Andrew that members felt his buyer was "too wealthy and wouldn't be interested in the building—that someone with less money would be more dedicated to the building." It took a very rancorous meeting with the board to straighten the problem out; the experience has soured Andrew on co-ops, and he has vowed never to buy another. But he was set back only six weeks. The power of boards of directors to hold an apartment hostage—to prevent the sale to a financially qualified buyer—can cause the seller financial hardship and grievously disrupt his plans. Andrew, who was able to force a quick resolution, was luckier than Betsy and Michael.

BETSY AND HER 28-YEAR-old son, Michael, maintain that they were victims of a grudge match. Michael had sided with a dissident group of owners who went to court to keep their Harlem building's board from putting its security plan into effect. Betsy and Michael's relations with some of the other residents soon became so tense that they decided to sell their apartment.

The only problem, they say, was that they could not get the board to approve their buyers, nor could they find out the board's reasons so that they could find other people the board would accept.

They came up with their first buyer, who obtained bank financing to purchase the eight-room apartment for $58,300, in 1982. But the board never replied to their request for approval. Over the next eleven months, Betsy and Michael submitted two more buyers—one a civil-court judge, another a Boston real-estate dealer willing to pay $60,000 in cash to buy the apartment for her mother. The board rejected both, giving no reasons.

After the third rejection, Betsy and Michael sued the board. The board denied all charges of wrongdoing. Several months after the litigation began, the civil-court judge made another offer: $58,000, all in cash. Again the board refused to accept him. This time, however, rather than simply turning the judge down, the board matched the judge's offer. Betsy and Michael could finally move. But the board had delayed them for a year; indeed, it had forced them to go through expensive litigation before allowing them to sell their apartment.

THE BAD NEWS ABOUT CO-OP LAWS

ANY INSTITUTION THAT can evict an apartment owner because the neighbors don't like his lover clearly wields enormous power. Federal and state civil-rights laws do set some limits on the exercise of that power, but lawyers disagree about the laws' effectiveness. And the unpleasant news is that some provisions of the civil-rights laws may not apply to co-op owners.

State law clearly prohibits co-ops from discriminating on the basis of the *race, creed, national origin,* or *sex* of buyers. The applicable law is Section 19-a of the Civil Rights Law, which specifically applies to co-ops. A broader state law—the Human Rights Law—prohibits discrimination on three additional grounds—*age, disability,* and *marital status.* This would appear to protect co-op buyers, renters, and home buyers. But a series of rulings and appeals in the *Emil* v. *Dewey* case have raised questions about whether the Human Rights Law applies to co-ops. Because of these murky rulings, says Assistant Attorney General Jane Rosenberg, the courts may eventually decide that Section 19-a, the narrower law applying specifically to co-ops, overrides the Human Rights Law. And that would leave co-op buyers unprotected against discrimination on the grounds of age, disability, or marital status.

Discrimination against *families with children* is prohibited by the Real Property Law, Section 236. But this law, too, may not apply to co-op buyers, because Section 236 was drafted in a manner that can be read as applying only to rental leases. For this reason also, the Live-in-Lover Law, Section 235-f of the Real Property Law, may not apply to co-ops. Dreyer calls the applicability of Section 235-f to co-ops a "gray area" of the law; it has not been tested in court, and the standard proprietary-lease restriction limiting occupancy to the "immediate family only" may turn out to be legal.

Attorney General Robert Abrams's office has drafted legislation to end the confusion over the application of the civil-rights laws to co-ops. His bill would make it clear that bans on discrimination because of race, creed, national origin, sex, age, disability, marital status—and on discrimination against families with children—apply to co-ops. This proposal does not address the questions that may arise about the applicability of the live-in-lover law, nor does it seek to change the exclusion of co-ops from the law giving rent-stabilized tenants the right to sublet for two out of four years.

CAN ANYTHING BE DONE?

TO STRENGTHEN THE hand of those who feel that they have been discriminated against, Pete Grannis has proposed legislation that would require co-op boards (and landlords and homeowners) to give those who are rejected a written explanation of why they were turned down. (Most boards currently are counseled, as a means of warding off litigation, not to offer any explanations.)

There is another useful purpose to the legislation, Grannis says. "If boards are required to set their reasons down, perhaps they won't be quite so cavalier in saying no." It could force boards to temper *their* behavior, he points out, because once a board states a reason for rejection, it will likely become a binding rule that will apply when directors need approval for their buyers. Also, since there is a "fair amount of latent discrimination" in board decision-making, his bill will give aggrieved parties a way to push discrimination claims in court when boards offer reasons for rejection that are transparent excuses for bias.

Even such a modest effort to limit the most arbitrary actions of co-op boards strikes Marc Luxemburg as too much regulation. The bill requiring boards to state their reasons for rejection, he says, "would take the admission decision out of board hands and place it in the hands of a judge in state supreme court." Inevitably, he says, the courts will be asked to rule on whether the reasons asserted by the board are reasonable, and, as the courts define reasonableness, the boards' freedom to choose "will be pared back."

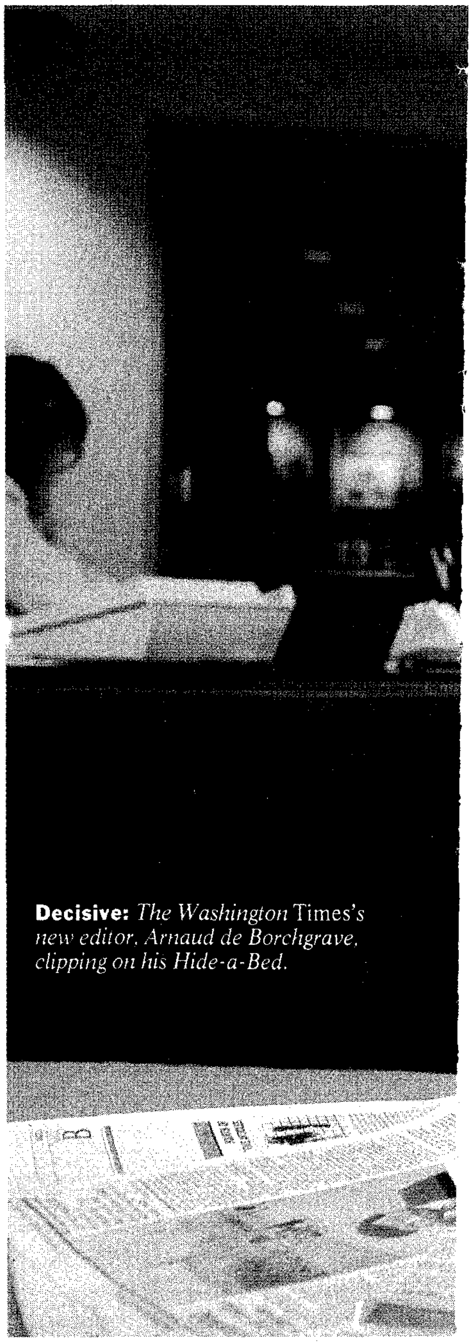
But paring back may be in order. It smacks of snobbery to claim that a co-op is more of a community than a rental building; tenants live just as closely together as co-opers do, and tenants, too, desire to live in harmony—to be spared the obnoxious neighbor, the drunk in the elevator, Michael Jackson at midnight. Still, in the mystical belief that they are different—*special*—co-opers declare their right to put an applicant's psyche, as well as his finances, to the test.

How absolute should this right be? No group is yet loudly lobbying for the rights of co-op buyers. This is the third year the Abrams bill has been proposed, the fourth year for Grannis's bill seeking to outlaw discrimination on the basis of occupation, the second year for Grannis's bill requiring boards to state their reasons for turning someone down. But it seems inevitable that, one day soon, corrective legislation will be passed, for more and more people are coming up against little Caesars. *Should* a financially sound applicant be prevented from buying an apartment because he is a lawyer, or because he has children, or because he showed insufficient cultural interests? "Only in New York," Jeffrey says, "can someone pay this type of money to get this type of treatment." ■

THE TIMES OF ARNAUD

A NEWS LEGEND FIGHTS WORLD WAR III AGAINST THE DREAD WASHINGTON 'POST'

BY EDWIN DIAMOND



Decisive: *The Washington* Times's *new editor, Arnaud de Borchgrave, clipping on his Hide-a-Bed.*

IN THE OUTER OFFICE, A CONVERTible sofa lies open, creating an obstacle around which the editor's two secretaries and the editor's batman, who have their desks there, must maneuver. Inside, in the editor's spacious office, a West German free-lance journalist spreads out for the editor a dozen glossies purporting to show Dr. Josef Mengele, the archvillain of Auschwitz, alive and well on a Uruguayan beach. An ace reporter comes by, flashing for the editor's benefit a copy of a classified document about a mass grave in Nicaragua, evidence of a Sandinista atrocity. The driver comes in to ask about the evening's plans.

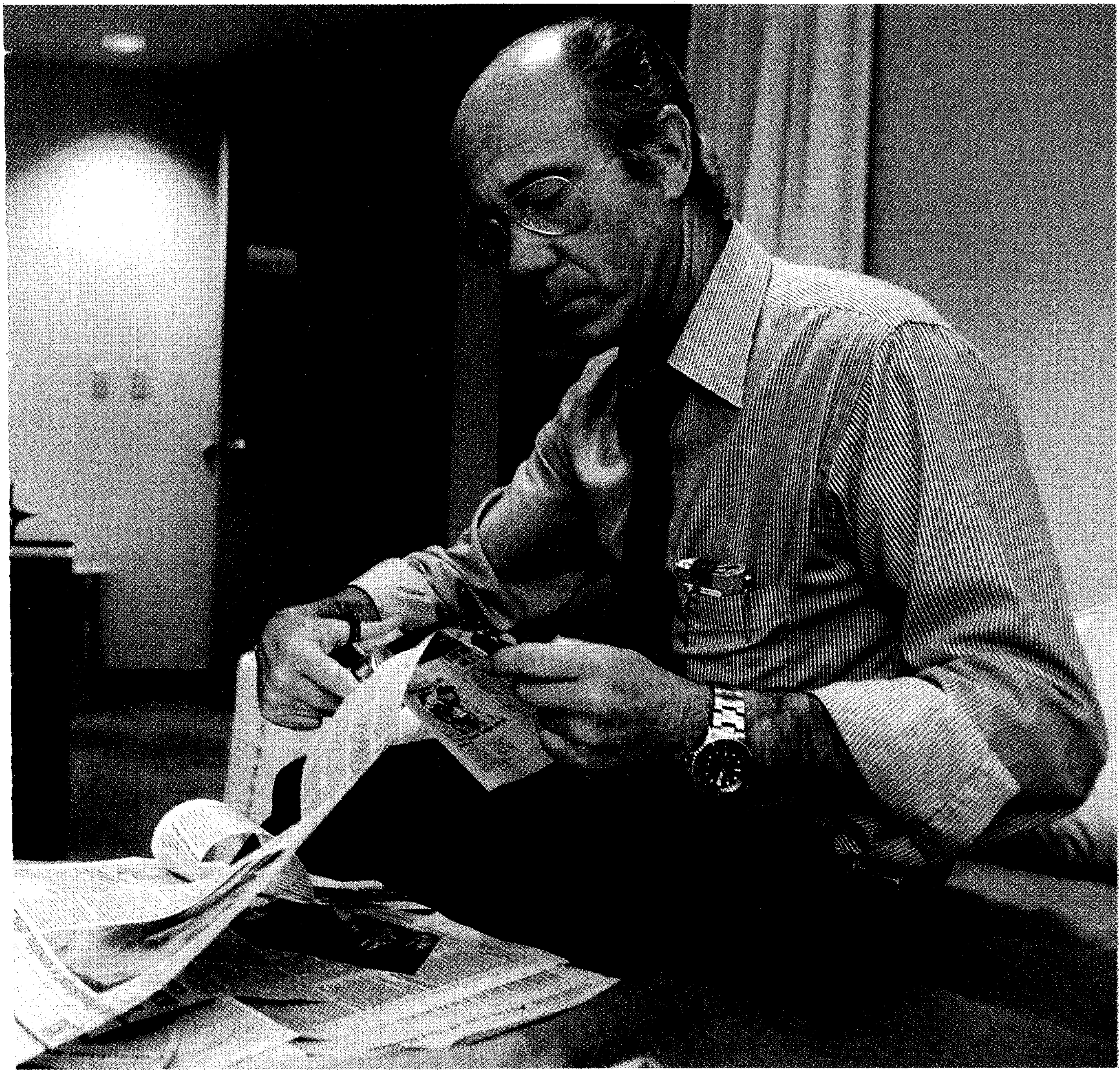
Decisions must be made, and Arnaud de Borchgrave, the editor-in-chief, makes them. Although he's offered a $1-million reward for Mengele's capture, he's not buying the German's pictures ("It didn't smell right, and my sources told me he had been to four other papers"). The atrocity story gets page-1 play—it might help spur congressional action on Ronald Reagan's $14-million aid package to the *contras* ("provided the bones aren't left over from the Somoza regime"). The driver will drop de Borchgrave off at the Ted Koppel cocktail party, take Mrs. de Borchgrave to the George Shultz dinner, and later bring the editor back to the office. "You're away two hours, and you're behind," de Borchgrave says.

In fact, he's been at the office for thirteen days straight now, sleeping on the sofa bed he had brought in, clipping five papers before 8 A.M. (someone else reads twelve other papers and clips them for him), showering and shaving in his private bathroom—always with his Sony shortwave radio tuned to the BBC world-news service. De Borchgrave moved in on March 20, determined to bring the staff and the newspaper—and the free world—up to speed. "This is how hardball is played," says Arnaud de Borchgrave, former chief foreign correspondent of *Newsweek,* last of the world-class reporters, co-author of *The Spike* and *Monimbó,* now editor-in-chief of the Washington *Times.*

The Washington *Times*? Isn't that the Moonie paper? The conservative sheet founded in 1982 by the Unification Church, whose leader, the Reverend Sun Myung Moon, convicted of income-tax evasion, now languishes in the Danbury federal prison? The money loser (perhaps $25 million this year) in quixotic battle with the powerful, liberal Washington *Post,* owned by the people de Borchgrave worked for for over twenty years?

AND THAT'S THE GOOD news. Malicious Washingtonians have suggested that the Washington *Times*'s money really comes from the Korean CIA or maybe, through laundering operations, from the Company itself. Whatever the worth of these stories, no less a figure than James Whelan, the first editor-publisher of the *Times,* stormily departed amid charges it was becoming a vehicle for Moon's evangelical Christian views. Whelan's successor, in turn, lasted less than a year in the job before de Borchgrave was brought in.

The Washington *Times* would not seem to be Arnaud de Borchgrave's dish



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of ginseng tea. Leaving aside the fact that he's a Roman Catholic, he's never worked on a newspaper in his 58 years—"not even," he says, "a high-school paper." But then, to understand de Borchgrave's latest assignment requires—like almost everything connected with his career—an understanding of the Washington *Zeitgeist* and the strategic global situation.

The years at *Newsweek*, when de Borchgrave battled with editors who lacked his awareness of the international Communist menace, are behind him; so, too, are the hostile reviews of his novels about American journalists manipulated by Moscow and Cuban infiltration of America. His old colleagues had come to think that de Borchgrave had spent so much time with his intelligence sources, free-world leaders, and cold warriors that he had become one of them. Now he *is* them. The Reverend Moon has set for his church the task of uniting the world against Marxism-Leninism. In the White House sits a president who also plays hardball. Ronald Reagan, says de Borchgrave, recognizes that World War III is already on and that the Soviets are fighting it, as de Borchgrave has long argued, "indirectly, through subversion, penetration, and disinformation." A few days after de Borchgrave took over the *Times*, Reagan called to offer his congratulations (always the hustling reporter, de Borchgrave passed along the item to the *Times*'s "Ear" column).

Of the major players in this capital story, it's hard to say which one has the more improbable history—de Borchgrave, the Unification Church, or the *Times*.

Arnaud de Borchgrave, formerly Comte de Borchgrave d'Altena, Comte du Saint Empire, the journalist and the man, is the stuff of legends, many of them true. He was born in Belgium, "into the aristocracy," as he puts it. His father was a career officer in the Belgian army, his mother the daughter of a British general. At fifteen, de Borchgrave lied about his age and joined the British Royal Navy to fight the Germans. He served on corvettes in the North Atlantic. "It was there I learned to get by on four hours' sleep a night," he now says with a nod toward the sofa bed. In the wartime navy, he told a meeting of the *Times* staff earlier this month, he also learned "discipline, love for the people I shared danger with, and an all-consuming determination to beat the adversary. My skippers seldom left the bridge. I see myself as your new captain on the bridge."

Some *Times* staff people were unsure which adversary their new captain had in

PHOTOGRAPHED BY DAVID BURNETT

GUNG HO: *After de Borchgrave arrived, some* Times *people were unsure which adversary their new captain had in mind—world Communism or the Washington* Post. *The answer apparently is both.*

mind—world Communism or the Washington *Post.* The answer apparently is both. The years at *Newsweek,* however, had been sweet ones. Journalism after the war seemed to offer more fun, fame, and fortune than the titled life, at least for someone thirteenth in line for the Belgian throne. He was U.P.'s man in Brussels at 21 and, at 24, *Newsweek's* bureau chief in Paris. There, in 1954, he helped hire his successor, a young American named Benjamin Bradlee, who, de Borchgrave recalls, "spoke excellent argot French." It just may have been Bradlee who started calling the five-foot-eight de Borchgrave "the short count."

IT WAS IN PARIS, TOO, THAT THE adult de Borchgrave persona took shape. He learned to enjoy the perks and powers of news-magazine bureau chiefs: an apartment, a chauffeured car, a secretary, travel, and an expense account. He began cultivating the careful diet, the Continental tailoring, and the permanent tan that gave him his lean-as-a-whippet look. But mostly he cultivated adventure—seventeen wars and 90 countries in 33 years, by his own long count.

Everyone, it seems, can tell Arnaud stories, including Arnaud. He went into Dien Bien Phu with French paratroopers before the fall. Among journalists, there was an argument about whether he jumped out of an airplane (as in "parachuted") or a helicopter (from a few feet above the ground). By the 1960s, he had made Geneva his home base, in digs just minutes from the airport. In 1964, he was in the Congo for the civil war, being fired on—as he told it—by tribesmen high on hemp. They missed him, he recalls, because they thought it was the *sound* of their muskets that killed.

De Borchgrave made all the Arab-Israeli wars, wearing Israeli army fatigues and riding in the lead Israeli tank through the West Bank during the Six-Day War. In 1973, during the Yom Kippur War, he worked the other side of the trenches. Apprised of Egypt's secret plans by no less a source than "my friend" Anwar Sadat, de Borchgrave headed to the front in his Egyptian-army camouflage suit. As de Borchgrave told Robert Sam Anson in *Esquire* in 1981, he had "the starched combat fatigues of twelve different nations" hanging in readiness in his closet in Geneva.

De Borchgrave claims that he didn't like Anson's article all that much: "It made me out to be a war freak." Still, the dash and derring-do and the camouflage suits contributed to the image. So did the pumped-up reportorial styles of the period. These on-scene accounts became notorious around *Newsweek* as "Arnaud-grams." His Yom Kippur War cable was a classic of the genre, as de Borchgrave, in his Egyptian uniform, faced six Israeli tanks: THE FIRST ROUND THEY FIRED HIT THE HALF-TRACK ON OUR RIGHT. TANK AND MORTAR SHELLS WERE FALLING ALL AROUND US. . . . I BURROWED MY HEAD INTO THE SAND LIKE A MOLE—A LITTLE DEEPER WITH EACH SHELL UNTIL MY MOUTH WAS FULL OF SAND.

His blood-and-guts dispatches were easy to mock, but de Borchgrave always brought back the story. They also tended to obscure his achievements as a diplomatic reporter. His sophistication, energy, and global network of contacts—plus, to be sure, the promise of access to *Newsweek's* international audience—won him exclusive interviews with the powerful around the world. Pham Van Dong talked to him in Hanoi, Qaddafi invited him into his tent in the Libyan desert, King Hussein took him waterskiing in Aqaba. He pioneered back-to-back interviews with Egypt's Nasser and Israel's Eshkol and, later, Sadat and Golda Meir—years before Walter Cronkite and Barbara Walters started similar ventures in media diplomacy.

VIETNAM, AMERICA'S OWN war, however, marked the apogee of de Borchgrave's reporting and the turning point in his position as the leading foreign correspondent of the mainstream American media. He lists seven tours of duty there and two wounds. One injury came from a shrapnel nick during the Battle of Hill 400, a fight between U.S. marines and North Vietnamese Army troops near the DMZ. His account, spread across three pages in *Newsweek,* describes, among other episodes, de Borchgrave's throwing a grenade at the NVA.

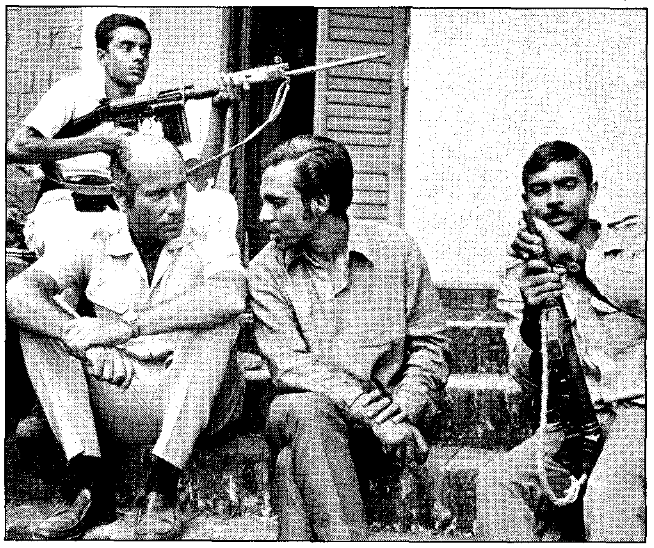
Back in Saigon, some journalists thought de Borchgrave wore his bandage a rather long time. His arm was still swathed when he returned to *Newsweek's* headquarters on a Friday night late in 1966. *Newsweek* editor Osborn Elliott rallied the entire staff in the lobby of 444 Madison Avenue for a surprise greeting as a bagpiper, an off-duty New York City policeman, skirled the "Marine Corps Hymn." Some of those present swear that when de Borchgrave, halfway through the revolving door, realized what was waiting for him he began limping.

The lasting wound was inflicted a couple of years later. As de Borchgrave tells it, Oz Elliott, his editor, friend, and protector, wrote a signed piece after the Tet offensive advocating a winding down of the U.S. commitment. "Elliott said there was a 'consensus' of the senior editors to get out," de Borchgrave now says. "But no one consulted me. If they had, I would have told them that I had read all the relevant POW interviews in Saigon; I knew the Vietcong had lost 45,000 troops."

TO DE BORCHGRAVE, THE WAY Tet played in the American media was "a watershed event"—"clever disinformation by the enemy turning an American victory into defeat." The seeds of the ideas that de Borchgrave would elaborate later were planted then.

All during the 1970s, though, de Borchgrave soldiered on, through Middle East wars, crises in the Horn of Africa, and Afghanistan. Relations with some of his editors in New York continued to deteriorate. Some felt he was too close to his sources in the intelligence agencies; he, in turn, took this as confirmation of the leftist-appeaser tilt of liberal American journalism. In early 1980, he was summoned back from Geneva to New York and fired.

He did negotiate a golden handshake (two years' pay at around $70,000 a year). There was more balm over the next few months when *The Spike* became an international best-seller and when Ronald Reagan was elected. *Newsweek* was the one out of sync, de Borchgrave said at the time: "My political wavelength was with the rest of the country." Even as he fell from *Newsweek,* he began to rise with Reagan. His friend Clare Booth Luce had him to dinner with Ron and Nancy. He became a senior associate of the Georgetown University Center for Strategic and International Studies, a bastion of conservative thinking. With the co-author of *The Spike,* Robert Moss, he put out *Early Warning,* a monthly intelligence newsletter costing subscribers $1,000 a year. He also says he was considered by the Reagan administration for a couple of ambassadorships, but he passed, first on Tunisia ("too close to Libya—my pal Qaddafi would think I was there to destabilize him") and then on France ("Only a rich man has the $200,000 a year needed to run the embassy"). He did the



Long count: *In 33 years as a foreign correspondent, de Borchgrave made his reputation by being where the action and the power were. Clockwise from upper left: de Borchgrave during the 1973 war with Israel; chatting with guerrillas in East Pakistan; sporting a battered helmet in Vietnam; with Golda Meir in 1971.*

conservative lecture circuit—"at $5,000 to $10,000 a pop"—but wasn't satisfied. His side was in power, but the other side still owned the media. The captain was without a bridge.

Then an unlikely ship hove into view in the person of Colonel Bo Hi Pak. A stocky, baldish South Korean, Pak arrived in Washington 22 years ago as military attaché in the Korean Embassy. In the years since, he was also a member of the Unification Church, a confidant of the Reverend Moon, and a loyal reader of the Washington *Star,* which he regarded as a "conservative counterweight" to the *Post.*

The *Star* had been the leading Washington paper before Pak arrived in town. But its barely competent, standoffish proprietors allowed the paper to dwindle in circulation, advertising, and prestige. By the 1970s, too, the *Post* had been reinvigorated, in large part under the editorship of de Borchgrave's old colleague Ben Bradlee. In 1978, Time Inc. took over the *Star,* but couldn't reverse the trends. After losing perhaps $85 million in four years, Time Inc. closed the paper in August 1981. Colonel Pak, acting for the Unification Church, and the *Post* went after the *Star's* new printing presses and offices in southeast Washington. Pak wanted the plant to start a new paper to advance the goals of the Unification Church; the *Post* wanted extra space to accommodate the new business coming its way and, it was said, to forestall any potential competition, sacred or profane.

According to Colonel Pak, he offered $8 million for the plant, while the *Post,* in its eagerness, won out with a $15-million bid. Pak went ahead anyway. About 30 Unification Church members were recruited for the staff—very few of them with any journalistic experience. Another 30 or so—many of them editors and key senior people—were drawn from the pool of former *Star* journalists. In May 1982, the Washington *Times* began Monday-to-Friday publication. Editions average 56 pages, with international and national news, district and suburban coverage, sports, business news, commentary, and a daily magazine section. The *Times's* most distinguishing feature, however, has been the commentary pages, which offer a liberal's nightmare of columnists, including William Rusher, Admiral Elmo Zumwalt, Reed Irvine, Arnold Beichman, and Joseph Sobran.

Woody West, the *Times's* executive editor, claims a pressrun of just over 100,000. People outside the paper place the actual circulation much lower, at around 67,000. There is also a national edition, started in April 1984. (The *Star's* final circulation was around 240,000. The Washington *Post* has a circulation of 728,000 daily and 1,033,000 on Sundays.)

When James Whelan was bounced in his dispute with Colonel Pak, he took with him some *Times* budget sheets—and showed them to the Washington *Post.* They indicate that the Unification Church has put over $150 million into the paper so far, with no earthly hope of getting any of it back. The documents, for example, disclose estimated 1984 operating expenses of $31.2 million and estimated revenues of $5.2 million. Whelan says he told Pak that "the [Washington] market will not respond" and proposed instead a national publication. Pak rejected the idea, Whelan told the *Post,* because it would be "a loss of face." Instead of cutting back, Pak wanted to invest more. The tab for the new, national edition came to $15 million, including a hefty sum for a direct-mail campaign by

VETERAN: *The editor now backs away from his disinformation charges. He talks less about the KGB than about the press's "beehive mentality" and journalists stuck in their liberal ways.*

New Right fund-raiser Richard Viguerie. Pak also added $572,000 to the paper's $8.7-million editorial budget, to help open new foreign bureaus.

Such huge infusions of cash naturally cause people to wonder where it all comes from. The answer seems to be Japan. Most Americans, if they are aware of the Unification Church at all, may recall young people pressing flowers on them in the streets or the mass marriage of 2,075 couples by the Reverend Moon in Madison Square Garden in 1982. But in the past decade, according to two former church officials, the Japanese branch of the church transferred at least $800 million to the U.S. to finance church activities, including the *Times.*

THE JAPANESE MONEY WAS APparently generated by church members making door-to-door sales of marble vases, miniature treasure pagodas, and other religious icons thought by some Japanese to have supernatural powers. The Unification Church also operates tuna fleets and fish-processing plants in Gloucester, Massachusetts; Norfolk, Virginia; and Alaska. There are also newspapers in Montevideo, Cyprus, Tokyo, and New York (the New York *Tribune* and the Spanish-language *Noticias del Mundo,* two relatively low-profile sheets). The exact number of church members is in dispute, as is so much else about the church. The church claims 2 million to 3 million members worldwide, including 300,000 in Japan and perhaps 40,000 in the U.S. Other sources put the number at a tenth of that.

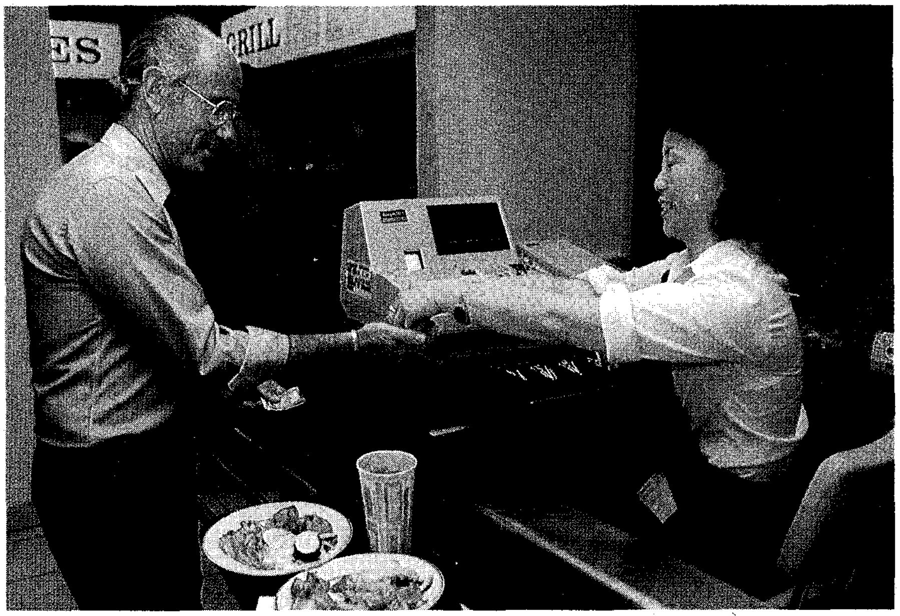
No one disputes the church's aim. The Reverend Moon's mission, his chief American aide, Mose Durst, has said, is "to finish the work of Jesus Christ." Or, as Colonel Pak once told an interviewer, "It is a total war. . . . The media organization that we are setting up wants to be utilized as an instrument of our cause . . . the instrument to be used by God."

This was the man de Borchgrave sat across from at breakfast on March 2 in the Four Seasons Hotel on Pennsylvania Avenue. The colonel wanted de Borchgrave to be publisher of the *Times:* another war, another assignment. Pak's complaint about Whelan centered on Whelan's alleged prolonged absences from the paper. Whelan's successor, former Washington *Star* correspondent Smith Hempstone, was also judged "not a hands-on editor." De Borchgrave said he didn't want to be a publisher—"riding herd on the business side, doing P.R., that sort of thing." Pak offered the editorship, and de Borchgrave jumped. "Why not?" he says. "That's what I know." The church connection, he claims, doesn't bother him at all. "At least *I* know who my owners are," his standard line goes; liberal journalists manipulated, in the de Borchgrave cosmology, by Dark Forces can't say the same.

It's been said of Picasso—to use a Communist model—that as a creative artist he picked out the age in life when he felt most productive and acted that age for the rest of his life. De Borchgrave has fastened upon his forties for his tenure at the *Times.* In his speech to the staff on April 1, he referred several times to the *Newsweek* years of the sixties—to the exclusives and interviews that "rang bells all over the world," to *Newsweek*'s becoming, thanks in part to de Borchgrave, "the world's most quoted newsweekly," to rival *Time*'s far greater resources. On major stories, de Borchgrave recounted, *Time* would have as many as six correspondents working against him, "but I preferred to be alone." Finally, in a pointed reference to the mighty *Post,* de Borchgrave concluded, "The fewer the men, the greater the glory."

No one sang the "Marine Corps Hymn" in the *Times* newsroom. But de Borchgrave had already put his money where his mouth was: He announced that he was setting aside half of his (undisclosed) personal travel and entertainment allowances in order to create a system of staff bonuses. Nearly every day since then, the *Times* bulletin boards have carried the newest Arnaud-grams, announcing awards of up to $1,000 for this bell-ringer and that exclusive.

The new editor has also had an immediate impact on page 1 of his paper. On a typical day a few weeks ago, the *Times* had two stories that couldn't be found anywhere in the Washington *Post* or the New York *Times.* One broke the news—a bell-tinkler rather than a bell-ringer—that Winston Lord would be named U.S. ambassador to China; the other was a story about 114 members of the Sandinista opposition under arrest in Managua. Both stories, as it happened, had come in part from the editor's contacts.


Shirt-sleeve editor: *De Borchgrave breaks for lunch at* Times *headquarters in Washington.*

Even with de Borchgrave going like the sixties, there is little chance that the *Times* can make significant inroads in the *Post's* circulation or advertising leads. It can't even win the influence game among conservatives. Ideologues in the White House or on the Hill may ostentatiously display the *Times* on their desks, but when it comes to the business of news management, they know where to go. "The *Post* is the place to plant stories," a White House source told me. "It gets read." Think *Times,* but leak *Post.*

De Borchgrave knows the score, on several counts. His flamboyance, like his celebrity tan, may be permanent, but it's only skin-deep. The de Borchgrave beneath is healthily skeptical—three decades of journalism will do that—though he tries hard to conceal that persona from the face-savers of the world. His aims for the *Times*, for example, are much less messianic than those of the reverends or the colonels. True, he sees Washington as the capital of the West, but he has the reporter's practical bent. While the owners may want to win the battle for men's minds, he says, "I have editorial independence—and a contract." He's more interested in getting stories the *Post* doesn't have. There are hundreds of foreign correspondents stationed in Washington, de Borchgrave says, and when they are on deadline and need a thought or a paragraph to seize and reshape, they reach for the Washington *Post*. "Well, I want the *Times* there on the desk, too, to broaden the sources."

Similarly, de Borchgrave the conversationalist can be less single-minded than de Borchgrave the strategic lecturer. Several of his old colleagues always felt angry at what they considered the McCarthyite cast of his accusations about "Soviet dupes" within the American media. When pressed for hard information, he would coyly refuse to name names. (Even today, his best "news" on disinformation agents includes the likes of John Reed and Herbert Matthews.) Now de Borchgrave backs away from his disinformation charges. He no longer talks so much about KGB controllers as about the press's "beehive mentality" and about "romantics who ignore or bury stories that might change liberal perceptions"—comments that could run routinely in sedate journalism reviews.

Perhaps most significant of all, de Borchgrave may even have mellowed about the global Communist threat. For years, conservatives have been shouting that the Russians are coming, that the "correlation of forces"—to use a favored phrase of the think-tankers—are in the Soviets' favor. De Borchgrave says that Ronald Reagan and computers may have changed all that. "Reagan is on top now," he says. "His Strategic Defense Initiative has the Soviets in trouble. They can't compete with our computer society. Even if they steal emerging technology from us, they don't have the system to translate it." If de Borchgrave were Gorbachev, he concludes, shifting to a Kremlin mode, "I'd take the super-détente route right now." Then, he adds, "Of course, the Soviets' eventual vulnerability makes the world dangerous for the next five to eight years."

The paper has been put to bed. De Borchgrave is ready for four hours off duty, with the aid of a sleeping pill. And this weekend he'll be home? Oh no, says de Borchgrave. "We've got a big series to break on Monday." Then, as if to show he's not taking himself too seriously, he adds, "Maybe I'll be selling some flowers in the street on Sunday. I've got robes at home in the closet, you know." ■

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MEET THE SMARTEST INVESTOR • BY BERNICE KANNER

THE CULT THAT AWAITS EACH Berkshire Hathaway annual report will surely be disappointed: The 1984 edition is a yawner. Profits were up, but not at the stunning levels of previous years. And nothing had really *happened*. Chairman Warren Buffett hadn't nibbled at any of the companies offering themselves up for Berkshire Hathaway's consumption. In fact, Buffett told shareholders in his witty, literate annual message, he hadn't seen such a dismal array of prospective purchases in years.

The numbers *were* a little discouraging. After twenty years of dizzying gains for the diversified holding company—an average compounded annual increase of 22.1 percent—1984 had come in at a relatively mediocre 13.6 percent. Operating earnings before taxes were $88 million. Over the next decade, Buffett warned, Berkshire Hathaway would have to net $3.9 billion just to maintain 15 percent annual earnings.

Buffett confessed to the 3,125 shareholders that he had no strategic plan for realizing profits like that. All he had was the firm belief that it would take "a few big ideas—small ones just won't do," he wrote. "Charlie Munger, my partner in general management, and I do not have any such ideas at present, but our experience has been that they pop up occasionally."

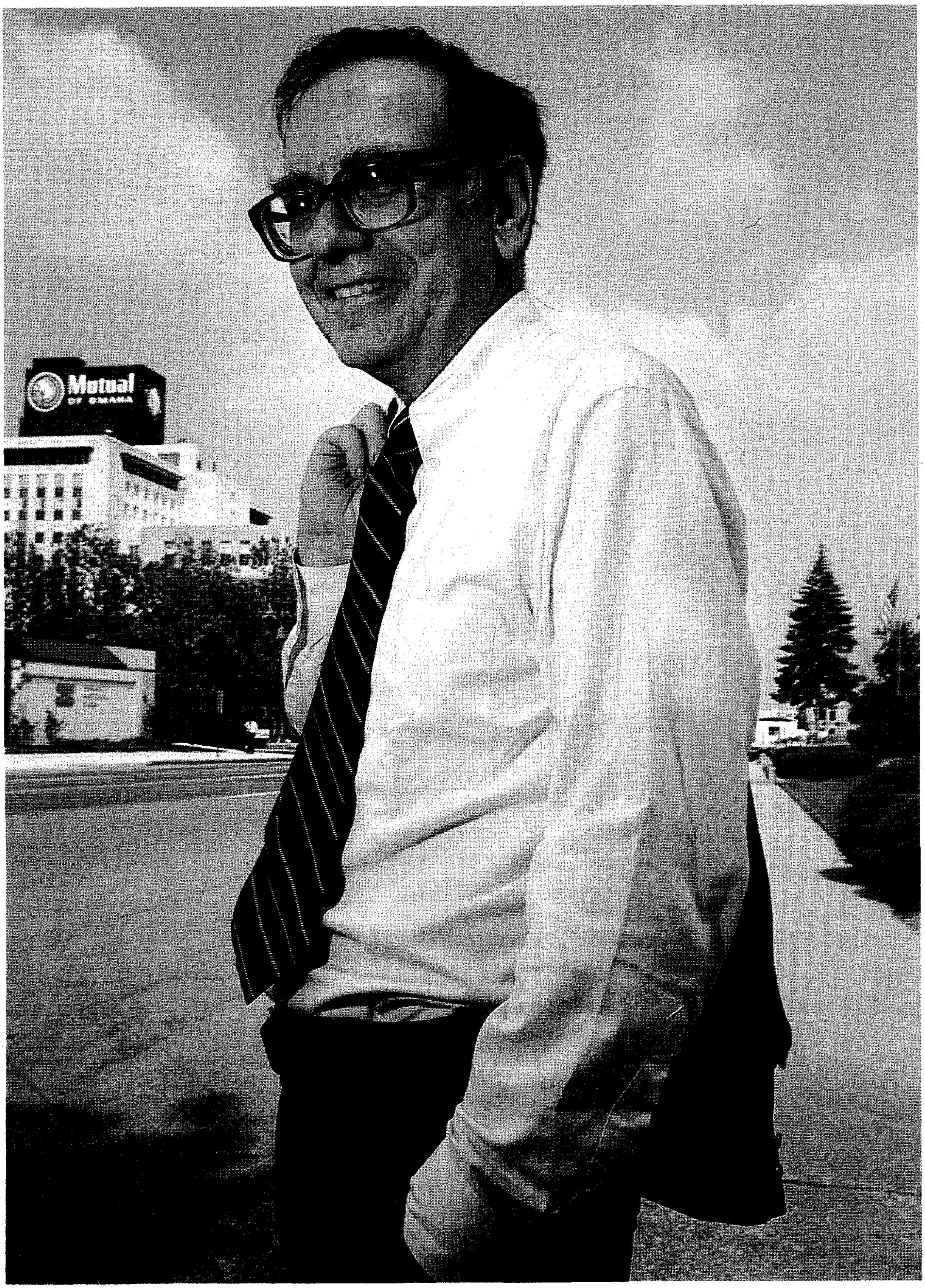
And pop up one did. On March 18, just a week after copy for the 1984 annual report was bundled off to the typographer, Berkshire Hathaway agreed to buy 3 million shares of Capital Cities Communications—about 18 percent of the company—for $517 million. The money will be used to help Cap Cities swallow the American Broadcasting Companies, a business almost four times Cap Cities' size. The $3.5-billion buy-out—one of the biggest ever and the first involving a television network—was an immediate hit on Wall Street. By the end of the week in which the deal was announced, the price of ABC stock had climbed 31⅝ points, Cap Cities' had risen 39 points, and Berkshire Hathaway's rare shares were up 295, to 1,770 bid. Media mergers were the hottest business story around, and Warren Buffett was suddenly sitting directly in the spotlight—precisely where he doesn't like to be.

Where he does like to be is Omaha, Nebraska, a place better known for its steaks and cornstalks than its financial savvy. Omaha is Buffett's hometown, the place where he was born 54 years ago, where he lives today in a modest three-story house, and where he runs his business from spartan headquarters. ("Linoleum floors and throw rugs," says one Easterner who's visited the office.) But while operating 1,100 miles from Wall Street, Buffett has managed to outsmart many of Wall Street's smartest money men and build a remarkable business empire. Berkshire Hathaway, which is 47 percent owned by Buffett and his wife, is a conglomerate with holdings of over $2-billion in businesses ranging from insurance (36 percent of GEICO) to food (8 percent of General Foods) to precious metals (17 percent of Handy & Harman) to oil (.5 percent of Exxon) to the media.

It's the media holdings, which Buffett has been buying up since the early 1970s, that now make him look so prescient and so powerful. Even before the Cap Cities/ABC deal, Berkshire Hathaway owned 13 percent of the Washington Post Company, 4 percent of Time Inc., 8 percent of Affiliated Publications (publisher of the Boston *Globe*), 5 percent of Interpublic Group of Companies (owner of, among other things, the McCann-Erickson advertising agency), and 100 percent of the Buffalo *News*. Many of these purchases were made when media properties were still sleepy investments. (He bought the Washington Post stock, for example, for $11 million in 1973; today, it's worth $207 million. Interpublic was bought for $5 million in the early seventies; today, the holding is valued at $28-million.)

"Wall Street saw nothing to buy in a company whose assets went down the elevator at night," says Backer & Spielvogel chairman Carl Spielvogel, who has known Buffett for eighteen years. "Warren understood that ad agencies and the media were the vital connection between companies and consumers."

Buffett himself insists that his investing secret had been in the public domain for 50 years—ever since Benjamin Graham and David Dodd wrote *Security Analysis*, an investment bible that promotes the so-called value approach: Buy undervalued companies and stick with them until the cows come home. The lesson sounds simple—and, indeed, it ignores Buffett's eclectic knowledge,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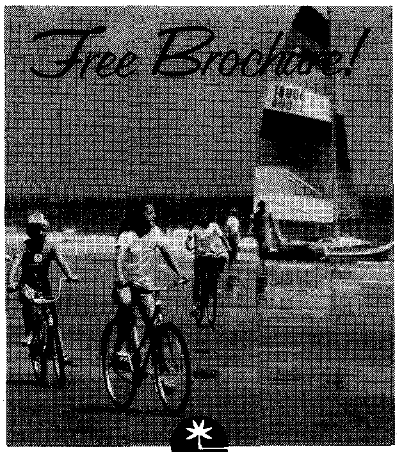
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his analytical skill, and his wide network of connections. What's more, the deal for Cap Cities—hardly an undervalued stock—seems to be something of a departure. Still, tried-and-true investment principles are what appeal to Buffett. As he told a Columbia Business School seminar last year, "There seems to be some perverse human characteristic that likes to make easy things difficult."

WARREN BUFFETT IS A genial man with an aw-shucks manner who looks perfectly at home in the plain Nebraska landscape. "Warren's kept his perspective clear by living in Omaha, away from it all, and looking at what's important rather than what's urgent or fashionable," says William Phillips, chairman of Ogilvy & Mather International, in which Buffett was a substantial investor until recently. "He's able to separate the wheat from the chaff, and he's been right."

But Omaha is only part of the story, for Buffett is not a naïf, and not all of his roots are heartland. The son of Howard Buffett, an upright Republican congressman (one year, after Congress voted itself a salary increase to $12,500 annually, he gave his $2,500 raise back to the Treasury), Warren Buffett spent much of his adolescence in Washington. To this day, there's nothing provincial about his associations or his intellect. He's a longtime confidant of Katharine Graham, chairman of the Washington Post Company, and a friend of Loews Corporation chairman Laurence Tisch.

He's rigorous about keeping on top of events. Every other year, Buffett helps organize a kind of think-tank retreat with an inner circle of friends. For several days, they settle in at a resort, then spend the mornings "going over the problems of the world, with each of us making a presentation," says 80-year-old Joseph Rosenfield, the retired head of Younkers, the Des Moines–based department-store chain. The 1983 retreat was aboard the *Queen Elizabeth 2,* traveling to Europe. (Tisch was one of the participants.) This summer, the seminar meets in Aspen.

Even at play, Buffett doesn't drift far from work. Jack Byrne, the chairman of GEICO, recalls a day six years ago when Buffett—whose Berkshire Hathaway is GEICO's largest shareholder—and he were playing golf at Burning Tree in Washington. "We were on the seventh hole, and Warren asked me what I was going to do about [GEICO's] $800 million worth of 30-year bonds—a very big position," says Byrne. Byrne, however, was concentrating on the game and didn't realize that the question was designed to prod his thinking. After similar questions were disregarded around the course, Buffett started to get frustrated. "His backswing kept getting faster and faster each hole," Byrne says, "until finally, on the eighteenth, he swung so fast he missed the ball and blurted out, 'Anyone who loans long now is a fool!'" Byrne soon eased the company out of its long-term positions.

Because of the demands on his time, Buffett is reluctant to talk to reporters these days (he wouldn't talk to me for this article). But friends say he's deeply interested in the media—and not only as an investment. Writer Lally Weymouth, the daughter of Katharine Graham, thinks Buffett would have made a good journalist. "I think the secret of his success is his undiminished curiosity," she says. He's a prodigious reader of newspapers, business publications, and annual reports, but he also devours nonfiction books covering a wide and sometimes eccentric range of subjects. For example, he's a great fan of Garrett Hardin, the biologist who's fond of assaulting scientific taboos.

It's not just Buffett's investments that are inspired—so's his writing. Years ago, his message to shareholders in Berkshire Hathaway's annual report prompted so many reprint requests that the company printed up a collection of them. The messages are smart, droll, and self-deprecating. He quotes Yogi Berra, Billy Rose, Pogo. He said in 1982 that "the market, like the Lord, helps those who help themselves. But, unlike the Lord, the market does not forgive those who know not what they do." In trying to explain Wall Street's acquisition frenzy that year, he wrote, "Pascal's observation seems apt. It has struck me that all men's misfortunes spring from the single cause that they are unable to stay quietly in one room." Buffett admitted, however, that he, too, had "left the room once too often" in 1982 and "almost starred in Acquisition Follies"—a reference to an unnamed major purchase he'd planned that fell through.

Though he is almost certainly Omaha's richest man—with a net worth of more than $1 billion—Buffett keeps a low profile there too. (My random calls to ten Omaha citizens found three who knew just what he did, two who were vague about it, three who had never heard of him, one who thought he was a politician, and another who thought I was asking about a "bucket.") He doesn't smoke and rarely drinks alcohol—though he's a chronic guzzler of Pepsi-Cola, preferably laced with cherry syrup. Until he hurt his back a few years ago, he played racquetball regularly, often on the court he built in his house.

As it happens, Buffett's wife of 33 years, Susan, occasionally *seeks* the spotlight—as a cabaret singer. The Buffetts have three children, now far-flung. Susan, their daughter, works on the business side of *U.S. News & World Report* in

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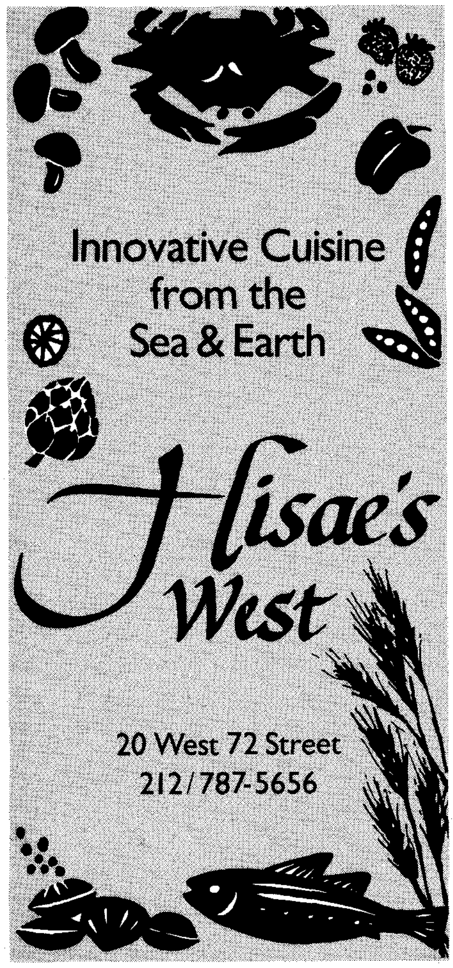

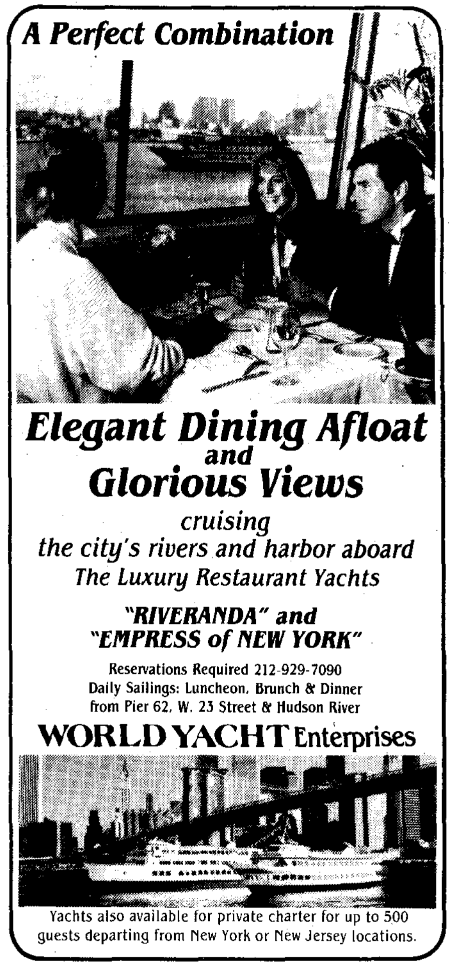

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Washington. The elder son, Howard, runs a construction and farm-equipment company in Omaha, and Peter composes music for synthesizers, in San Francisco.

Buffett seems to gravitate to old people in both work—he has had several managers of his operations who are 70 or older—and friendship. Since his wife died several years ago, Joseph Rosenfield has spent Christmas with the Buffett clan at their vacation home in Laguna Beach, California, 100 feet from the ocean. "We'd talk about everything," says Rosenfield. "They'd make me feel as if I were part of the family." He and Buffett would also bet on football games—for a few dollars a shot. "Warren's not a betting man," Rosenfield says.

PERHAPS NOT, BUT EARLY ON, he was playing the stock market. When he was eleven and his sister fourteen, each bought three shares of Cities Service Preferred at $38. The stock slipped, and, according to John Train's book, *The Money Masters,* Buffett's sister started barraging him with questions. As soon as the stock rebounded, the two bailed out, with a total profit of $5. Not long after, the stock zoomed to 200, and Buffett says he learned a lesson that shaped his later thinking—hold onto a stock through thick and thin, if you believe in it.

He also learned he liked reporting to himself. He made a business retrieving and reselling golf balls, and at one time, he had several simultaneous paper routes for the Washington *Post.* At twelve, he was handicapping horse races and publishing a tip sheet called *Stable Boy Selections.* At fifteen, he and another student at Woodrow Wilson High School in Washington started the Wilson Coin Operated Machine Company. They bought an old reconditioned pinball machine for $25 and put it in a barbershop. The first night, they came back to find $4 in the coin box. "I figured I had discovered the wheel," Buffett has said. Eventually, his machines took in $50 a week. Before finishing high school, he'd bought a 40-acre farm in Nebraska for $1,200.

Buffett spent two years at the University of Pennsylvania and then transferred to the University of Nebraska, where he started looking into *The Intelligent Investor,* Ben Graham's book on portfolio management. Buffett was so impressed that, after getting his degree at Nebraska, he enrolled in Columbia Business School, where Graham was lecturing.

For several years, Buffett bounced back and forth between Omaha, where he worked for the brokerage firm his father had founded, and New York, where he worked for Graham. In 1956, when he was 25, he again returned to Omaha, bought the house in which he

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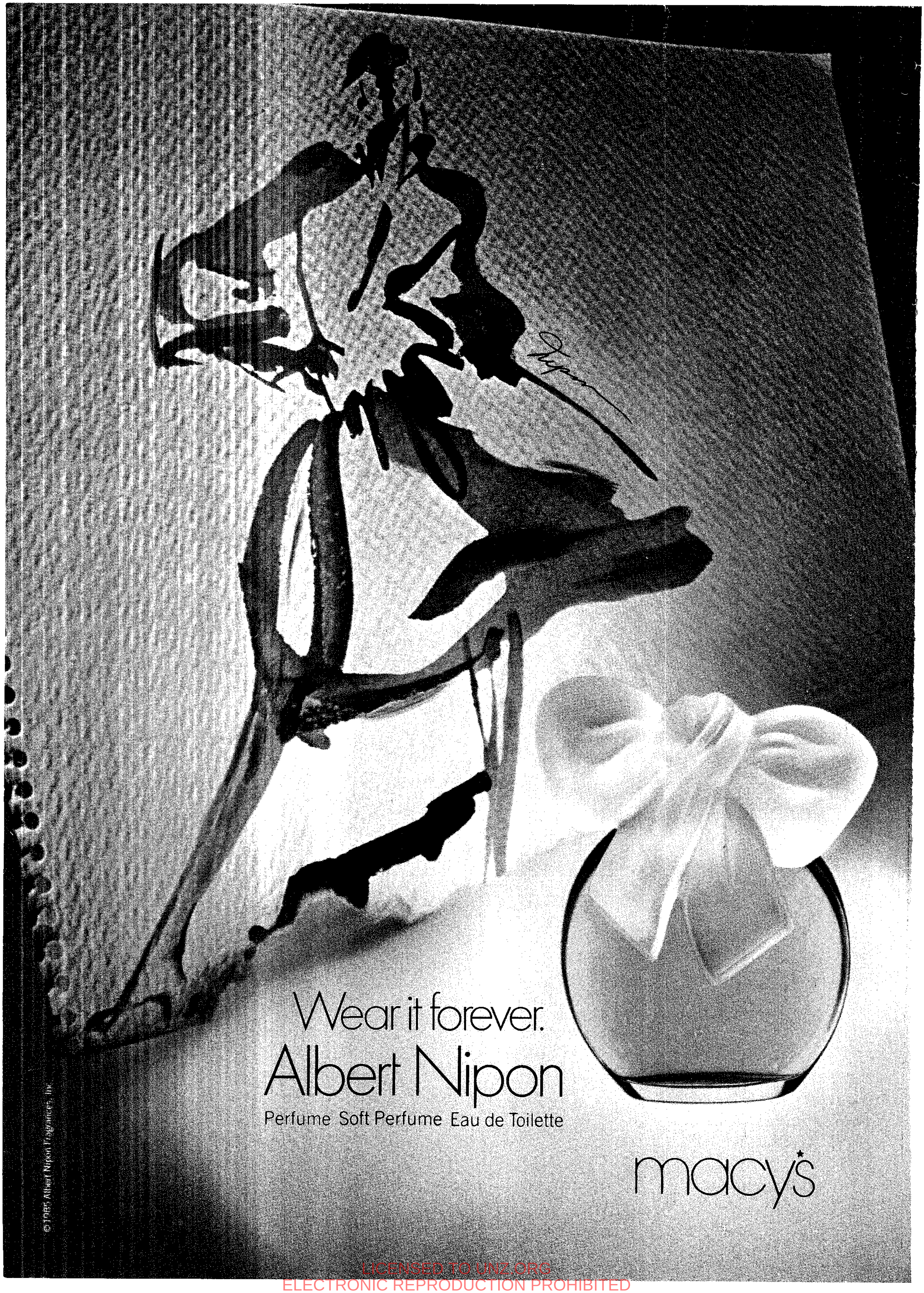
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now lives, and set up an investment partnership. Family and friends put in $100,000, and Buffett earned 25 percent of the profits above a 6 percent annual return. The fund took off, and outsiders clambered to get in.

Buffett Partnerships thrived for thirteen years, but in 1969, in the midst of a bull market, Buffett decided to fold it. (According to Train, Buffett was growing fond of some of the companies he'd acquired and didn't want to sell them even when he knew a sale would be better for his fund's investors.) Over its lifetime, the partnership, which never had a losing year, had grown 30-fold; someone who'd put $10,000 into it in 1956 would have left with $300,000 in 1969. Buffett himself made $25 million.

One of the companies that he had bought for the partnership was Berkshire Hathaway, a poky textile manufacturer in New Bedford, Massachusetts. Buffett had installed his own management, and the company's prospects had started to improve. After dissolving the partnership, Buffett held on to Berkshire Hathaway, and he built it into a vast conglomerate. (With fewer than 1.2 million shares outstanding, Berkshire Hathaway stock is lightly traded; last week, it was selling at more than 160 times the $11-a-share price Buffett had paid when he bought it, in 1965.) Over the years, Berkshire Hathaway has bought all or pieces of textile companies, banks, insurance companies, department stores, Blue Chip Stamps, Wesco Financial Corporation, and See's Candy Shops, among others. Six years ago, Buffett plunked $60 million into General Foods at a time when the company's stock was depressed. Philip Smith, General Foods' president, called to ask why Buffett favored the company when so few others did. "You've got strong brand names, you're selling three times earnings when other food companies are selling at six to seven times earnings, and you're loaded with cash," Buffett is said to have answered. "If you don't know what to do with it, someone else will." Soon after, General Foods made several major purchases.

Not all Buffett's investments have been financial bonanzas. For a while, he owned the weekly Omaha *Sun,* which won a Pulitzer but eventually folded. And when it comes to the insurance companies that he's personally steered, Buffett admits he's gone off course.

Buffett runs his vast empire with five staffers in his simple Omaha headquarters. "In a characteristically rash move," Buffett told shareholders a few years ago, "we have expanded World Headquarters by 252 square feet (17 percent) coincidental with the signing of a new five-year lease."

The vice-chairman of the company is Charles Munger, who's based in Los An-

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geles. Munger has known the Buffett family since his boyhood, when he worked at the Buffett grocery store, a 100-year-old credit-and-delivery operation that was eventually squeezed out in the 1960s. (Grandpa Buffett thought supermarkets were a passing fad.) Munger became Warren Buffett's business associate in the early sixties. "We think so much alike we don't spare each other errors," says Munger.

WHEN IT COMES TO running the companies in which he's invested, Buffett defines laissez-faire. "I've invited him to sit on the board," says Jack Byrne of GEICO. "He won't. He won't even visit the company more often than every fourteen or fifteen months, though once he's here and with my managers, it's like plugging him in." (Buffett will sit on the Capital Cities/ABC board, but, under Federal Communications Commission rules about common ownership, he'll first have to give up his place on the board of the Washington Post Company.)

The people who work with him like his style. Buffett is the "perfect takeover defense," Byrne says. "No one would ever make a run at us, because he has said—and backed it up through the years—that I am the only one to sell his stock. That kind of faith is unequaled in the business world. Sure, it's made Warren Buffett $300 to $400 million, but it's also made all my other stockholders $700 to $800-million." (Buffett took a major position in GEICO in 1976, after the company's near-collapse. At the time, the stock had tumbled to about 2. He continued buying while the stock stayed below 14. Today, it's trading near 74.)

John J. Burns Jr., the president of Alleghany Corporation, a New York–based asset-management firm, is another admirer. "Sixteen years ago, when I'd been on this job a short time and Alleghany had major assets to restructure, I called Warren out of the blue," Burns says. "I admired his investment strategy and invited him to visit. He did, in May 1969, and it was instant comradery. He's a straight shooter with great integrity and a blunt mind that cuts through the baloney. Over the years, we've looked at joint investments, passed along opportunities to each other, and talked of everything from cabbages to kings. An opinion from him is worth ten times anyone else's."

While Buffett is a master at making money, money isn't his only object. Eight years ago, when shareholders started questioning whether Berkshire Hathaway should stay in the stagnant textile business, Buffett pointed out that the company's mills in New Bedford and

Manchester, New Hampshire, are among the largest employers in their areas, and many of the workers are old, with skills that are hard to transfer.

For years, it nettled Buffett that corporate giving tended to be based on who does the asking, so he devised a plan that allows stockholders to designate where the company's charity should go. The result: Berkshire Hathaway has made gifts to a curious array of organizations, including the Rhino Rescue Trust, which seeks to protect rhinoceroses; St. Cecilia's, an inner-city Roman Catholic grade school in Omaha; and the Pugwash Movement, a group devoted to improved understanding between the United States and the Soviet Union. Much of Buffett's contribution goes to Pugwash, as well as to various population-control and antinuclear groups.

He is also generous with his investment advice and dispenses it to many friends when asked. Twenty years ago, under Rosenfield's sponsorship, Buffett joined the board of trustees of Grinnell College in Grinnell, Iowa. "He persuaded [the college] to buy a TV station in Dayton for $12.9 million in 1976," Rosenfield says. "He did all the work involved. We held it for three years and sold it for $50 million."

‘BEN GRAHAM WOULD SAY that you're not right or wrong because 1,000 people agree with you or disagree with you," Warren Buffett has said. "You're right because your facts and your reasoning are right."

Buffett's facts and reasoning have been right a remarkable percentage of the time. The business world, in Buffett's view, is full of mediocre and worse businesses that are unattractive even at low prices. On the other hand, a small number of very fine businesses should be bought whenever—the occasions are rare—they are available at depressed prices. ("The real test of whether you're investing from a value standpoint or not is whether you care if the stock market is open tomorrow," Buffett has said, referring to Graham's value approach. "If you're making a good investment in a security, it shouldn't bother you if they closed down the stock market for five years.")

Those high-quality companies that Buffett cherishes take little working capital to operate, flood their owners with cash, and hold enough of a franchise that other companies can't muscle in to squeeze prices and profits. A number of media companies neatly fit this formula.

Berkshire Hathaway doesn't get involved in "turnaround situations." To attract Buffett, a company must earn good returns on equity, carry little or no debt,

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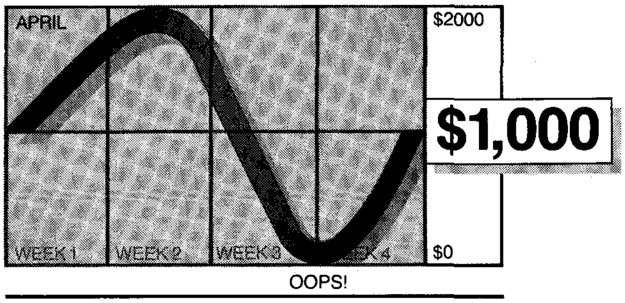

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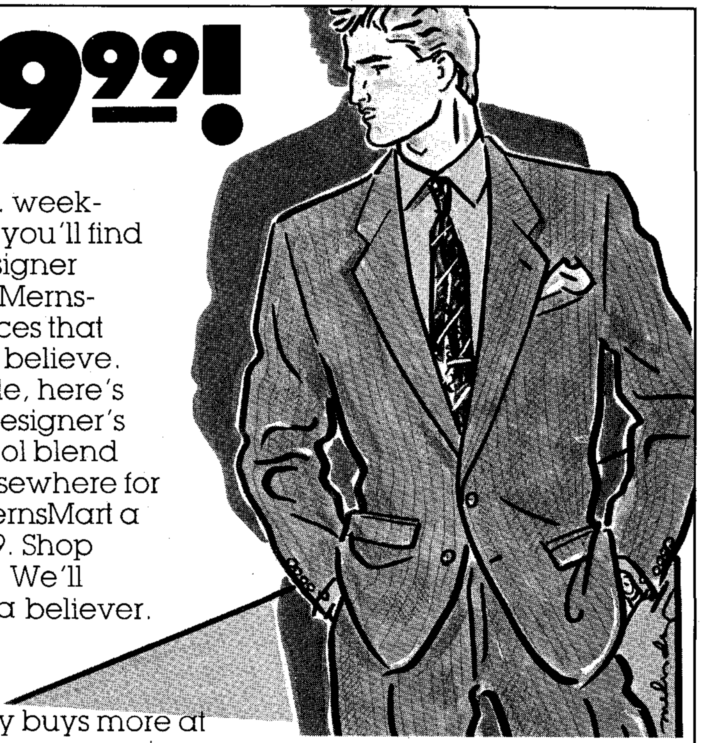

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have reliable management in place, and "be simple. If there's a lot of technology, we won't understand it," he says. Indeed, the high-tech boom thundered right past him without attracting his interest.

"There are no called strikes in this business," he told Adam Smith on *Money World* last year. "The pitcher just stands there and throws balls at you.... You sit there and they throw U.S. Steel at 25 and they throw General Motors at 68, and you don't have to swing at any of them. They may be wonderful pitches to swing at, but if you don't know enough, you don't have to swing. And you can sit there and watch thousands of pitches, and finally you get one right there where you want it, something that you understand—and then you swing. I might not swing for two years."

When he does, usually it's for a company he's been following and whose management he knows. He'd been eating See's fudge long before he made Charles See an offer for the company—and that came three hours after meeting him. He'd been shopping at the Nebraska Furniture Mart for years before buying 90 percent of the company in 1983 from Rose Blumkin.

What attracted him to this investment was "Mrs. B," a four-foot-ten-inch, 92-year-old entrepreneur. She may be Nebraska's best-known rags-to-riches story, and Buffett took up much of his 1983 annual report in praising her. The daughter of a poor rabbi, she talked her way past a Russian border guard 69 years ago to leave for America. After years of selling used clothing to help her husband, a pawnshop owner who died in 1950, she managed to stash away $500 to open a furniture store. When the going got rough against the entrenched competition, Buffett wrote, she "coped in a way not taught at business school: she simply sold the furniture and appliances from her home in order to pay creditors precisely as promised." Once, when accused in court of violating the fair-trade laws, she convinced the judge that she was simply offering huge, but legal discounts. The judge agreed, dismissed the case, and bought $1,400 worth of carpets.

Today, her store spans 200,000 square feet and generates more than $100 million in sales a year. "I'd rather wrestle grizzlies than compete with Mrs. B and her progeny," Buffett told shareholders. She remains chairman of the company, active on the sales floor seven days a week.

The admiration is reciprocated. "I would rate him the best," Blumkin told me, speaking in her heavily accented English by telephone from the carpet floor. "He hadn't been here in maybe seven, eight years when he walks in and says, 'Today is my birthday and I want to buy your store. How much you want for it?' I told him $60 million, and we shook hands. [The ultimate price was $55 million.] He goes, gets a check, and is back right away. He never brought no lawyers and never took inventory till a year later. His word is good as gold. I'm still selling, aren't I?"

Buffett's faith in managers whom he knows explains a lot about the Cap Cities investment—the largest he's ever made. Certainly, the purchase doesn't fit neatly into Benjamin Graham's theoretical approach, since Cap Cities is not exactly a 20-cent dollar—the kind of bargain investment Buffett traditionally favors. But then, 20-cent dollars are getting harder to find. And in other ways, this deal meets Buffett's usual criteria. ABC has a franchise—there are only three networks—and Buffett has been a longtime fan of Thomas Murphy, Cap Cities' cost-conscious chairman. Buffett had earlier owned a chunk of Cap Cities stock, buying it in 1976 but then selling it two years later—at a handsome profit, but at only a fraction of its value today. "Temporary insanity," Buffett explained recently.

YEARS AGO, WHEN WARREN Buffett was just starting up his investment empire, he lived across the street from Donald Keough. Today, Keough is the president of Coca-Cola; in those days, he was a young executive with the Butter-Nut Foods Company in Omaha. "I had five small kids and left for work each day," Keough recalls. "Buffett had three and stayed home. He had a marvelous hobby, model trains, and my kids used to troop over there and play with them. One day, Warren popped over and asked if I'd thought about how I was going to educate these kids. In truth, I hadn't given it much thought. But I told him I planned to work hard and see what happened. Warren said that if I gave him $5,000 to invest, he'd probably be able to do better [for me]. My wife and I talked it over, but we figured we didn't know what this guy even did for a living—how could we give him $5,000? We've been kicking ourselves ever since. I mean, if we had given him the dough, we could have *owned* a college by now."

Surely, Buffett himself could own several with money he's made by sticking to what he knows best. In the annual report being sent out now, Buffett summons Billy Rose's description of the problem of overdiversification: "If you have a harem of 40 women, you never get to know any of them very well." Staying away from the harem, Warren Buffett has done all right for himself, friends, investors—and for the cultists who follow his annual reports. The 1985 edition should be a great read.

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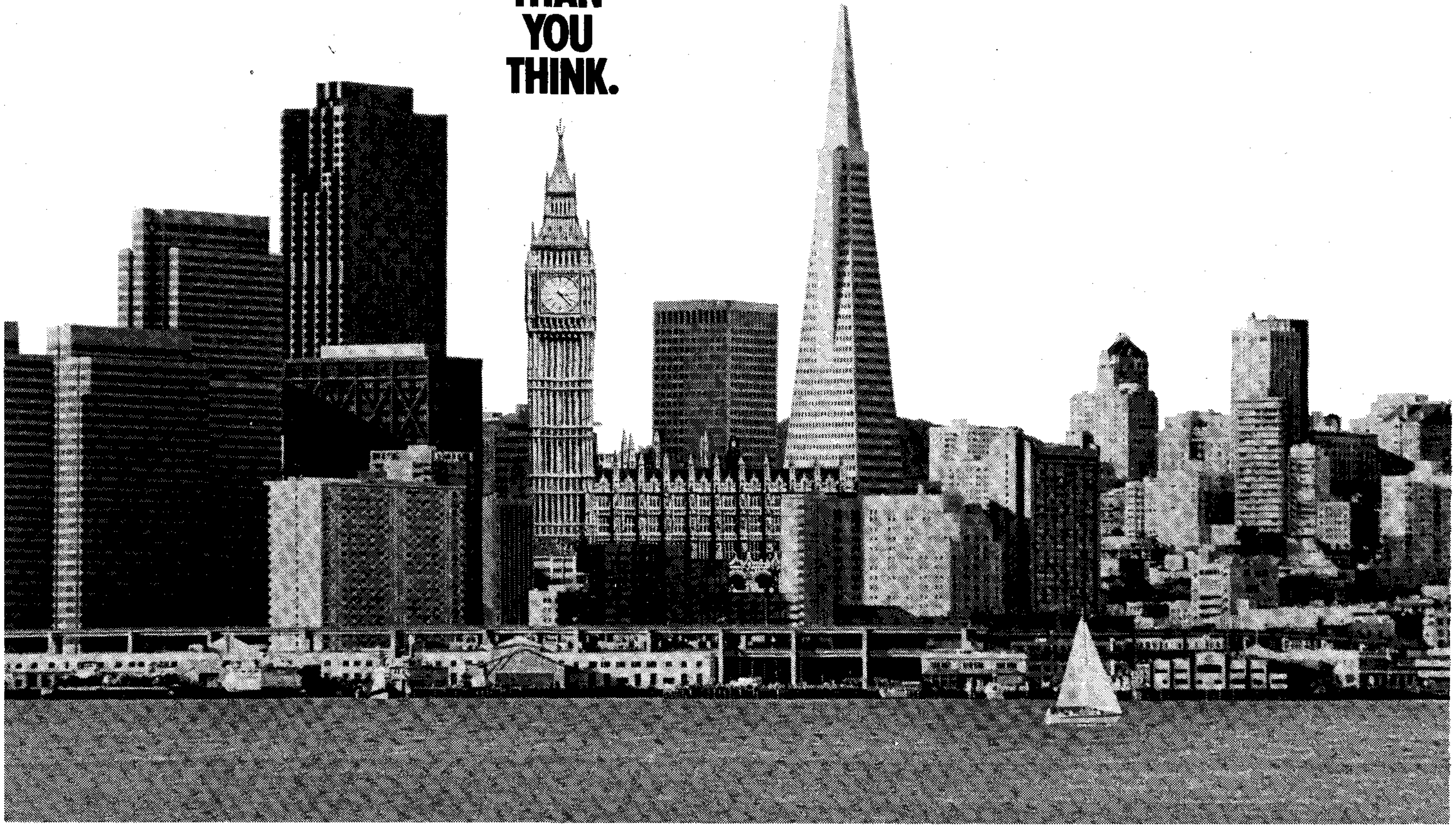

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BY
MARILYN BETHANY

scandinavian
SPRING

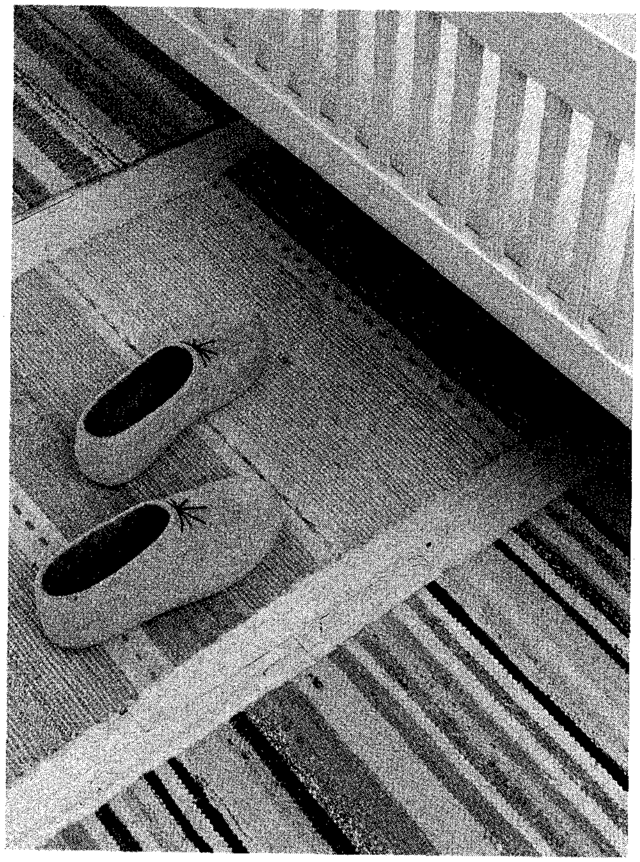
When stepped upon, sprays of pine inside a terrace door release their scent. Columns, $475 each at Lord & Taylor. Rag runners throughout, $25 to $150 at Evergreen Antiques.

Wool-muslin curtain fabric by Lee Jofa.

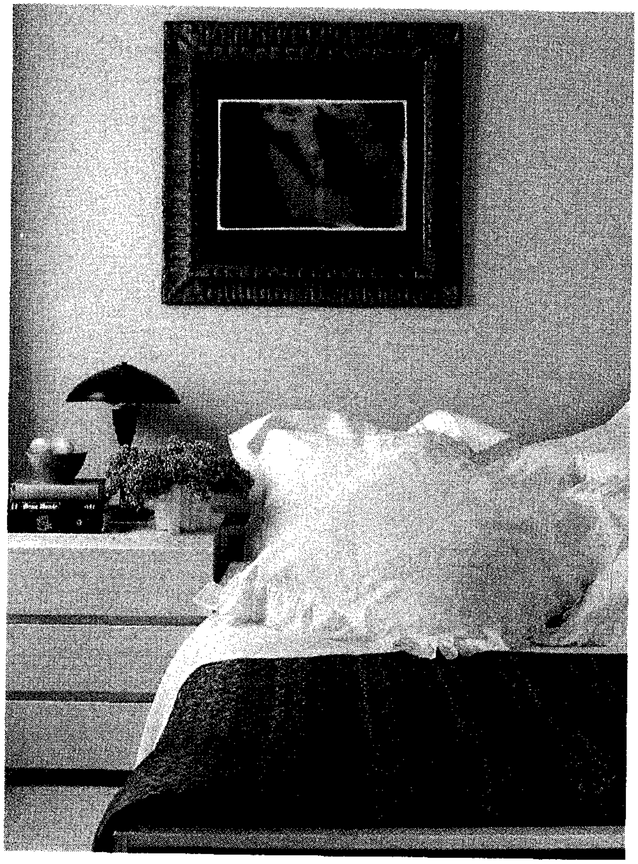
Flowers throughout by Preston Bailey.

AMAZING, ISN'T IT, THAT MEMORIES OF SKINNY-LEGGED DANISH MODERN "professor's" furniture have finally faded enough that Scandinavian design is looking good again. To celebrate its reemergence as a force in New York, we asked Elizabeth Gaynor, author of *Finland: Living Design* (Rizzoli), to pay homage to Scandinavian taste in her Chelsea loft.

PHOTOGRAPHED BY OBERTO GILI

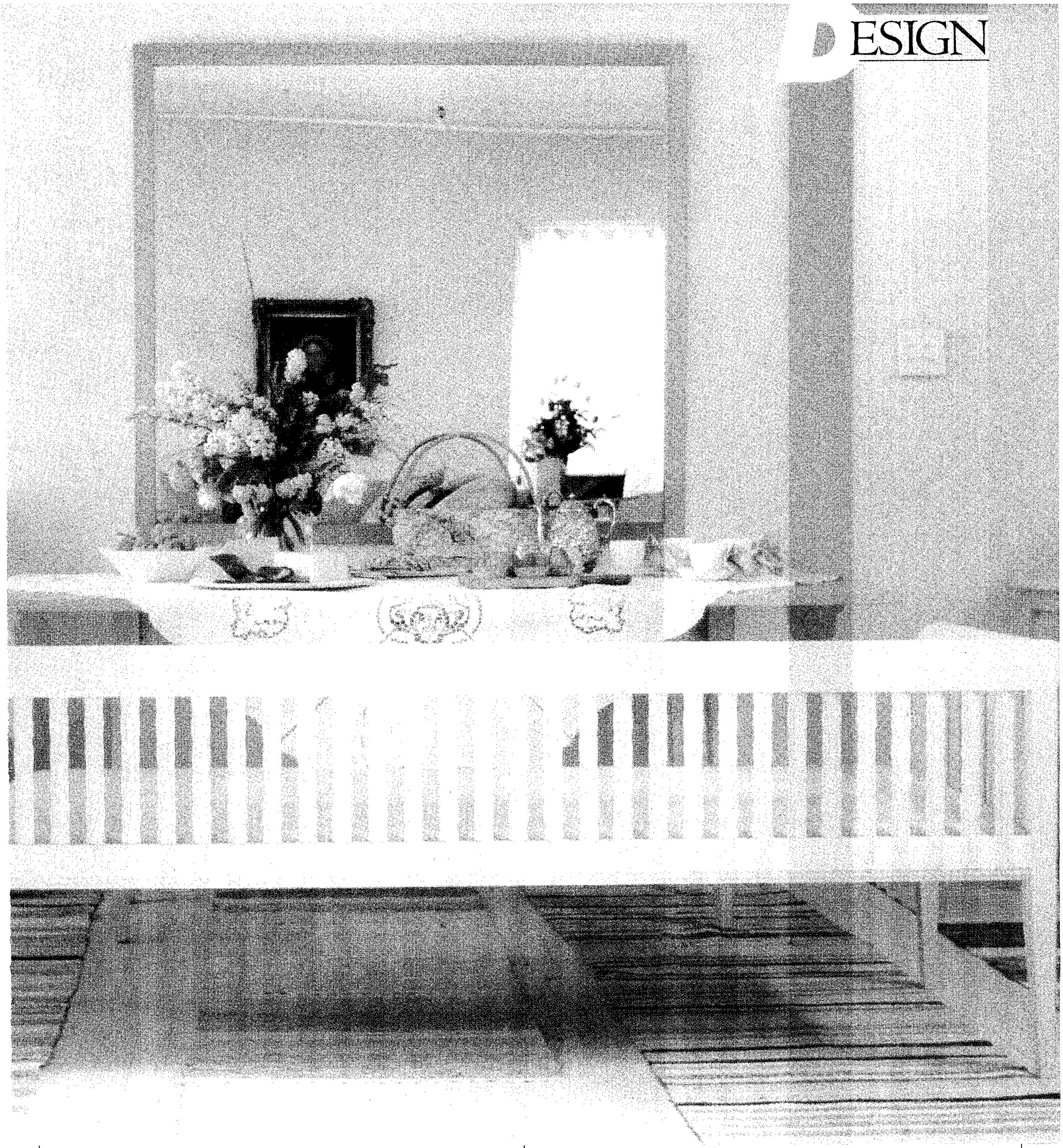


above: An alternative to the familiar Scandinavian palette of primary colors with white are the pales—a reflection, according to Gaynor, of the "nightless nights" of the Nordic summer.



left: Wintry darks form yet another palette less familiar here. "The Scandinavians are the only people in the world who use black and white as a reference to nature," says Gaynor. Modular bed and night table by Pirkko Stenros for Muurame, $1,574 at Scandinavian Design; Savoy vase by Alvar Aalto, $75 at Bloomingdale's; comforter cover in Lieko cotton print, $25 a yard at Marimekko.

Linen sheets from Cherchez. Lamp from Bon Marché. Fine-art photograph by Joyce Ravid.



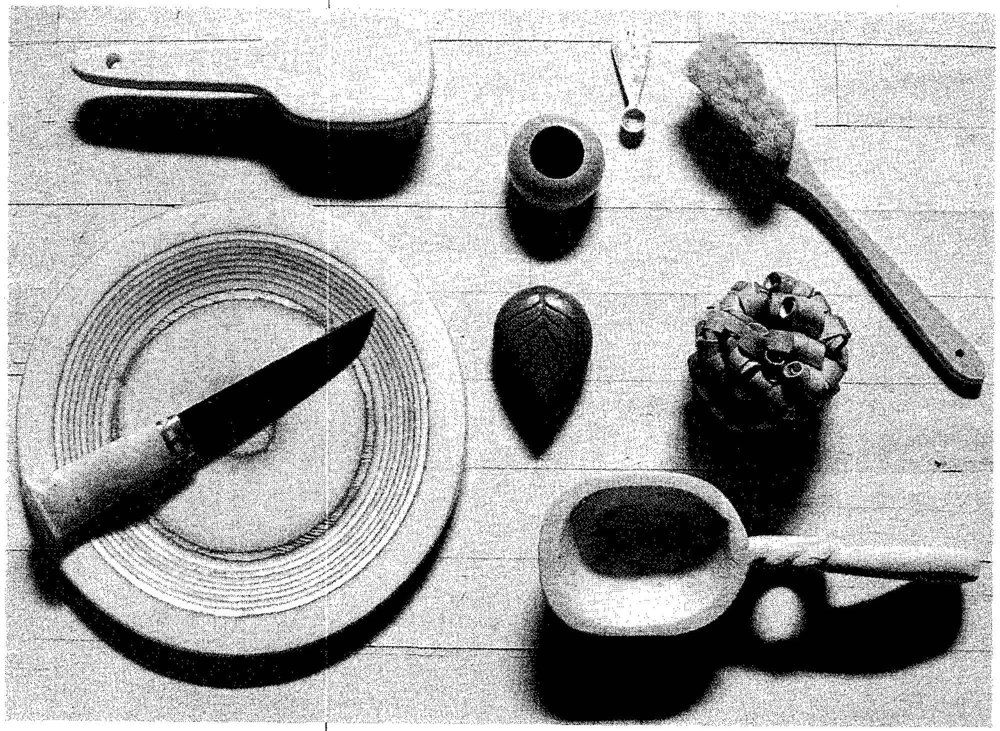
SURPRISINGLY, GAYNOR SKIPPED OVER THE most familiar classics, filling her place instead with furnishings available locally that reveal twentieth-century Scandinavia's more charming side—the delicacy and grace of Ingmar Bergman's *Wild Strawberries* and of Carl Larsson's paintings of Swedish family life.

In the Scandinavian living room, one furniture grouping—typically, a table surrounded by a bench and chairs, here set for tea—traditionally serves for both conversation and dining. Bench and chairs by Eliel Saarinen, 1910, from ICF. "Kukka" bowl by Alvar Aalto, $175 to order at Sointu. Birch-bark basket, an antique country piece from Finland, and traditional Finnish felt slippers are Gaynor's own.

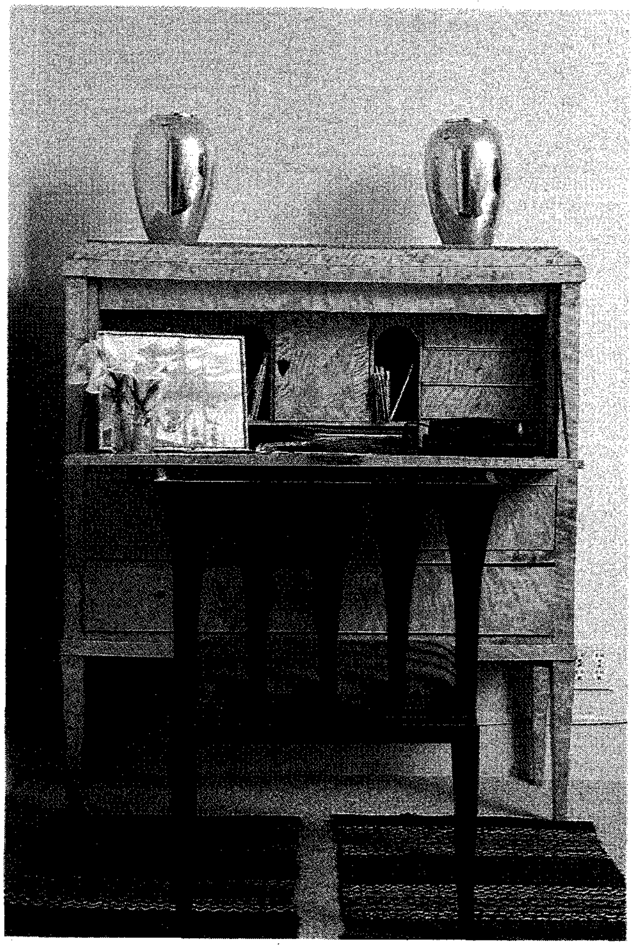
Fine-art photograph by Joyce Ravid.

DESIGN

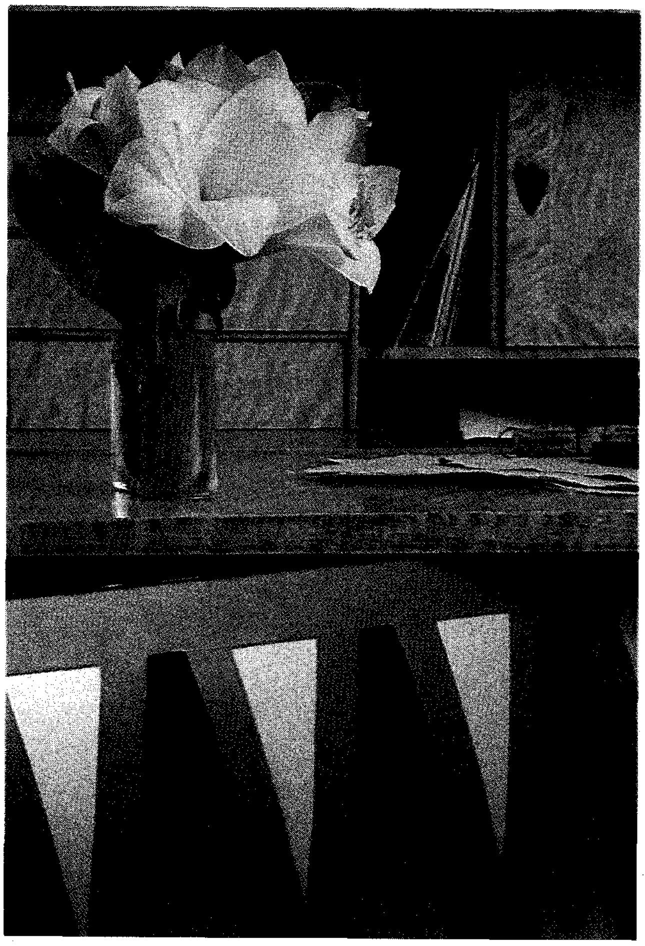
Here, Gaynor's own collection of finely crafted everyday objects from Finland. Clockwise from top: wood bath brush, curly-birch saltcellar and spoon, dish brush with root bristles, bark pot scrubber, carved-wood ladle, leaf-shaped sauna soap, laminated-wood plate (available at Wolfman-Gold & Good Company, 484 Broome Street), and birch-handled *puukko*, the traditional all-purpose knife.



Art Deco, Swedish-style: The flame-birch secretary exemplifies the Scandinavian penchant for simplifying design trends; $3,350 at Lord & Taylor. Swedish chrome urns, circa 1930, $1,950 a pair at Lord & Taylor.



Eliel Saarinen's Blue Chair, 1929, was designed soon after the Finnish master's immigration to the United States; through ICF. Henning Andreasen telephone (below left), $120 at the Museum of Modern Art Store.



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In Finland, designers are as revered as Olympic athletes. Three masters of glass are represented here. On a curly-birch "Annika" table (1941), by Bruno Mathsson for Dux Interiors, Inc.: a Jurmo decanter by Timo Sarpaneva for Iittala, about $80 at D. F. Sanders and Mayhew; Gaynor's own hand-blown vodka glasses by Kaj Franck; and a Kanttarelli vase by Tapio Wirkkala. An exhibition of Wirkkala's work will be at the IBM Gallery (590 Madison Avenue, at 56th Street) through May 25. ■

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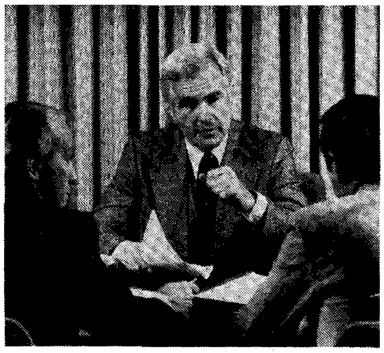

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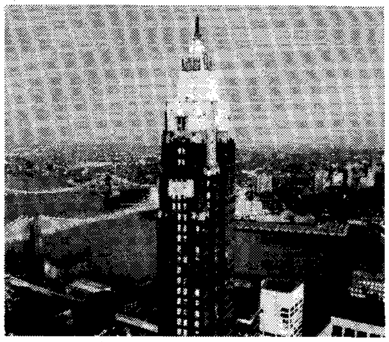

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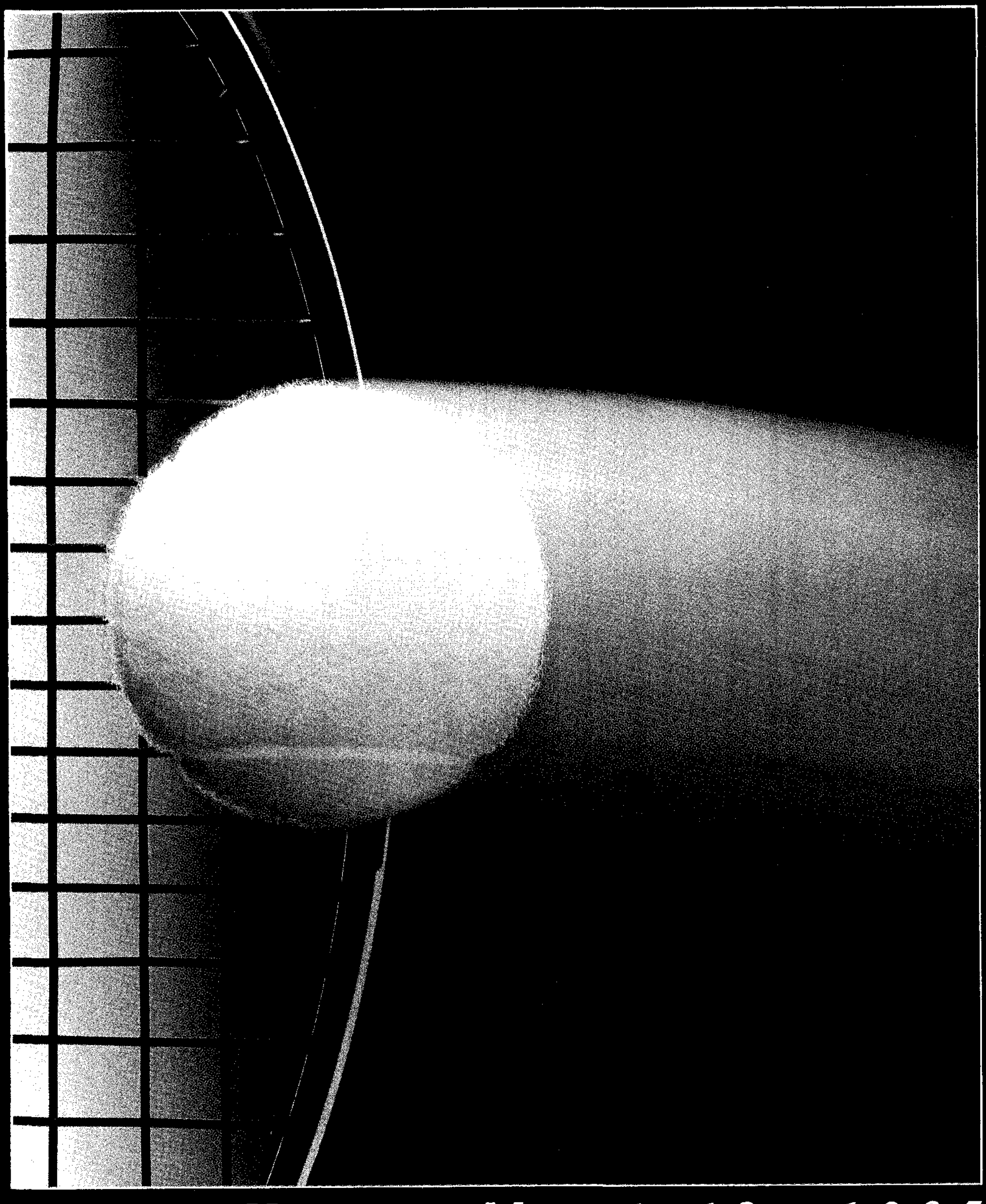

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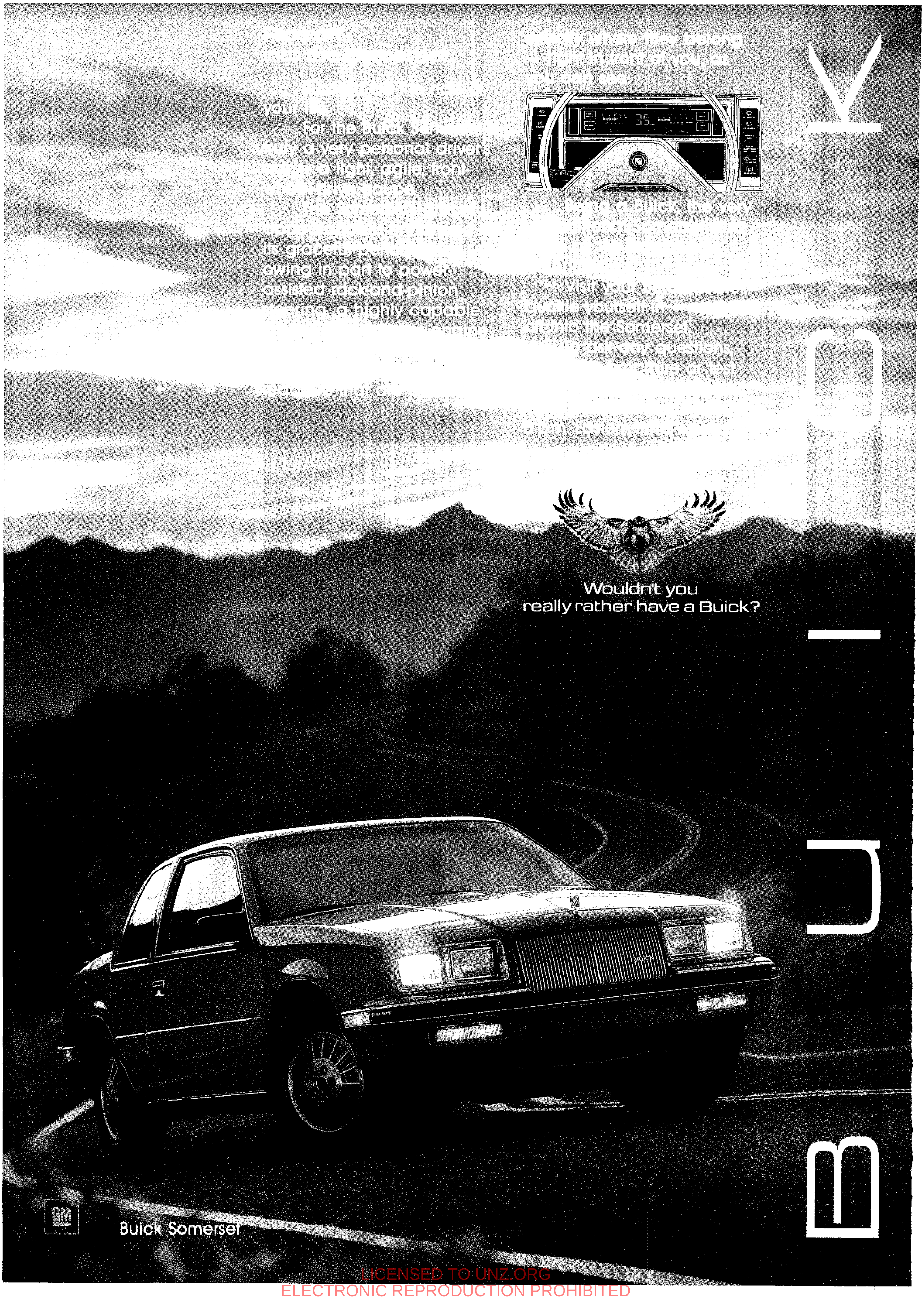
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Champions Only

The Tournament of Champions is for a special breed

BY BOB JAATINEN

F from A to Z, Vijay Amritraj to Slobodan Zivojinovic, they all have experienced the ultimate in tennis: they have stood in the limelight and collected the winner's check. They are champions.

With their victories, they all qualify for the Shearson Lehman Brothers Tournament of Champions. And what better showcase for the $635,000 WCT event of "Champion versus Champion" than the West Side Tennis Club in Forest Hills, the home of champions?

And while McEnroe, the defending title-holder at Forest Hills, Lendl, and Wilander captured 1984's "big" events, the Grand Slam tournaments, there were a multitude of other winners around the world.

The tournaments they won range from a satellite event in St. Joseph, Missouri, which Barry Moir of South Africa captured, to Sunnybeach, Bulgaria, where Florin Segarceanu of Romania reigned king, to the inaugural $1.8 million Lipton International Players Championships, where former NCAA champion Tim Mayotte finally grabbed his first professional tournament title.

Amritraj first qualified for this year's Forest Hills extravaganza when he captured the Houston Challenger in Spring, Texas, a $25,000 event. Later in the year, the captain and star of India's Davis Cup team won the Miller Hall of Fame Tennis Championships, a $100,000 grass-court tournament in Newport, Rhode Island.

But it's not just the big names who will take to the Har-Tru courts at Forest Hills. Any player who wins a tournament with prize money of at least $10,000 qualifies for the battle of champions at the famed West Side Tennis Club. In this sense, the Shearson Lehman Brothers Tournament of Champions probably should be called the Equal Opportunity Open.

Slobodan Zivojinovic of Yugoslavia is a big name in tennis right now only in the number of letters in his moniker and the difficulty announcers have in pronouncing it, although he is his country's number-one player. But he won a $10,000 tournament in Sofia, Bulgaria, earning a berth at Forest Hills.

Todd Nelson is a six-foot-one righthander who played collegiate tennis at Arizona State University. In 1984, he won back-to-back titles on the Mexican satellite tour, thus qualifying to join the game's biggest names.

Guillermo Rivas of Argentina qualified with a USTA satellite victory in Clemmons, North Carolina, while Australia's John Frawley traveled all the way to Parrioli, Italy, to qualify for the 64-man Shearson Lehman Brothers Tournament of Champions field for yet another year.

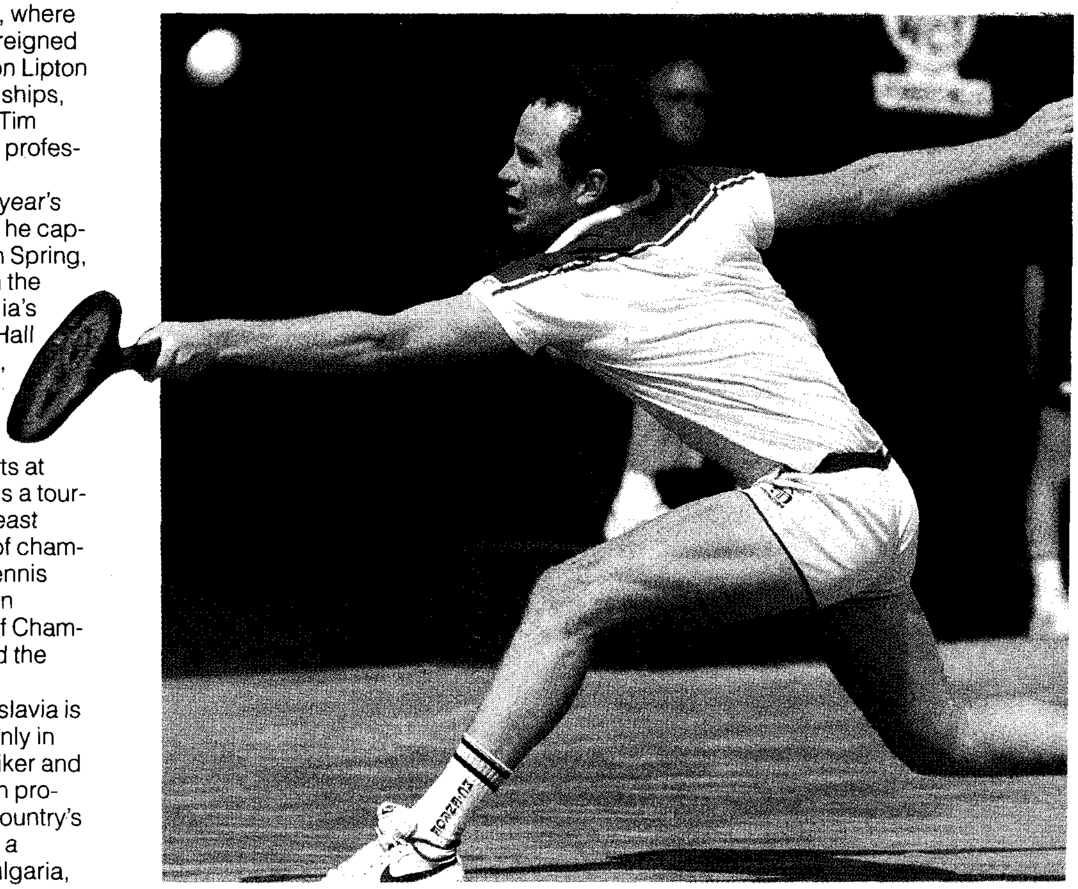
Italy's Luca Bottazzi captured the title of a $25,000 event in Tampere, Finland, and Australian Peter Doohan was the winner in a satellite event in Monterrey, Mexico.

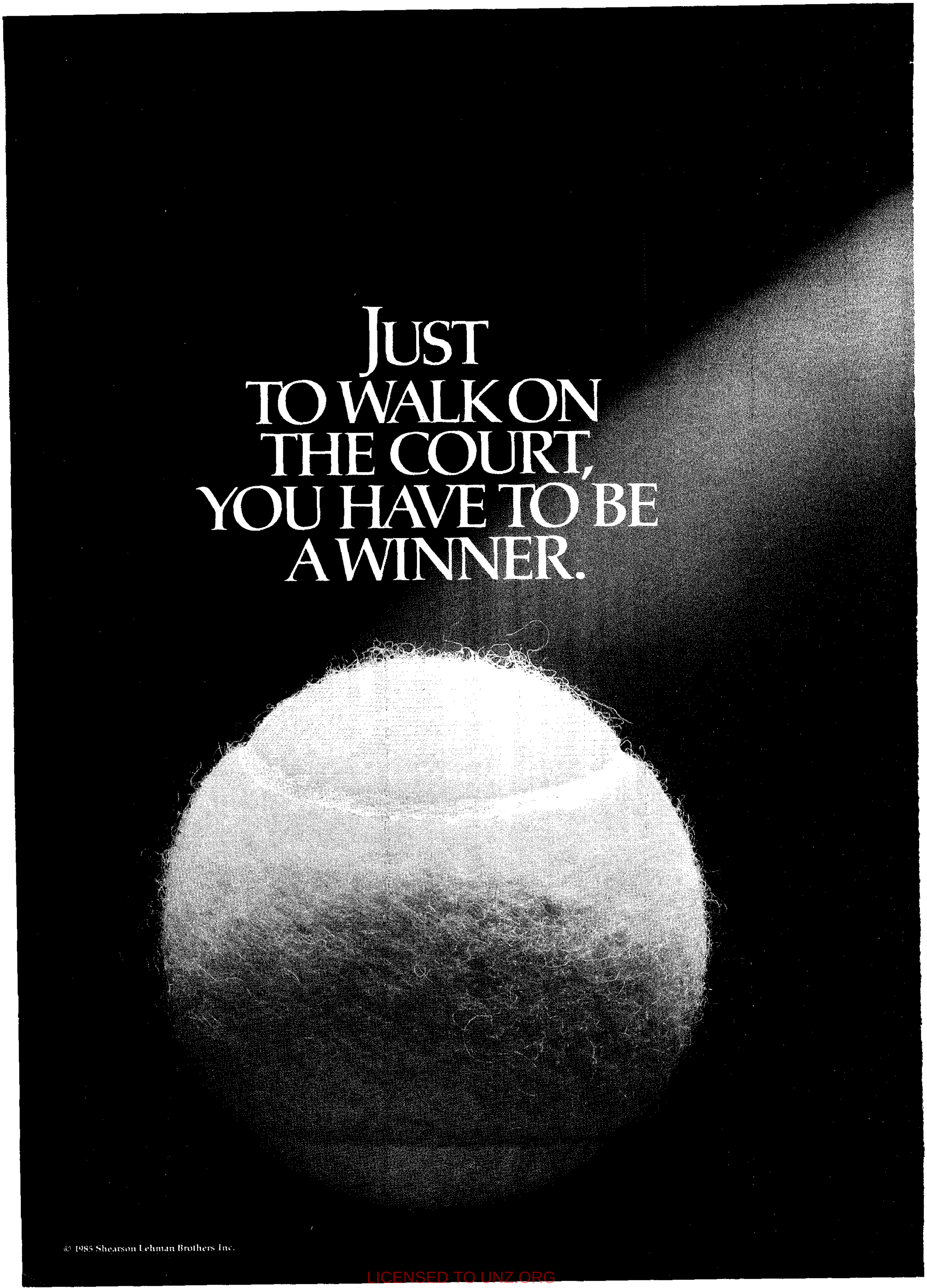
As part of the Nabisco Grand Prix circuit, the 1985 Shearson Lehman Brothers Tournament of Champions has gained added prestige by being only one of four tournaments in the world with "Circuit Championship" status. The others are the Nabisco Masters, the WCT Buick Finals in Dallas, and the WCT Fuji World Doubles in London.

The Tournament of Champions rewards those who have reached the goal of every player, that of winning a tournament. Some who have made a career, and a nice living, reaching the quarterfinals of every tournament they enter, amassing Nabisco Grand Prix Points and money but no titles, will be missing from this elite field.

(continued on page 6A)

In a 1984 virtuoso performance, John McEnroe defeated Ivan Lendl.

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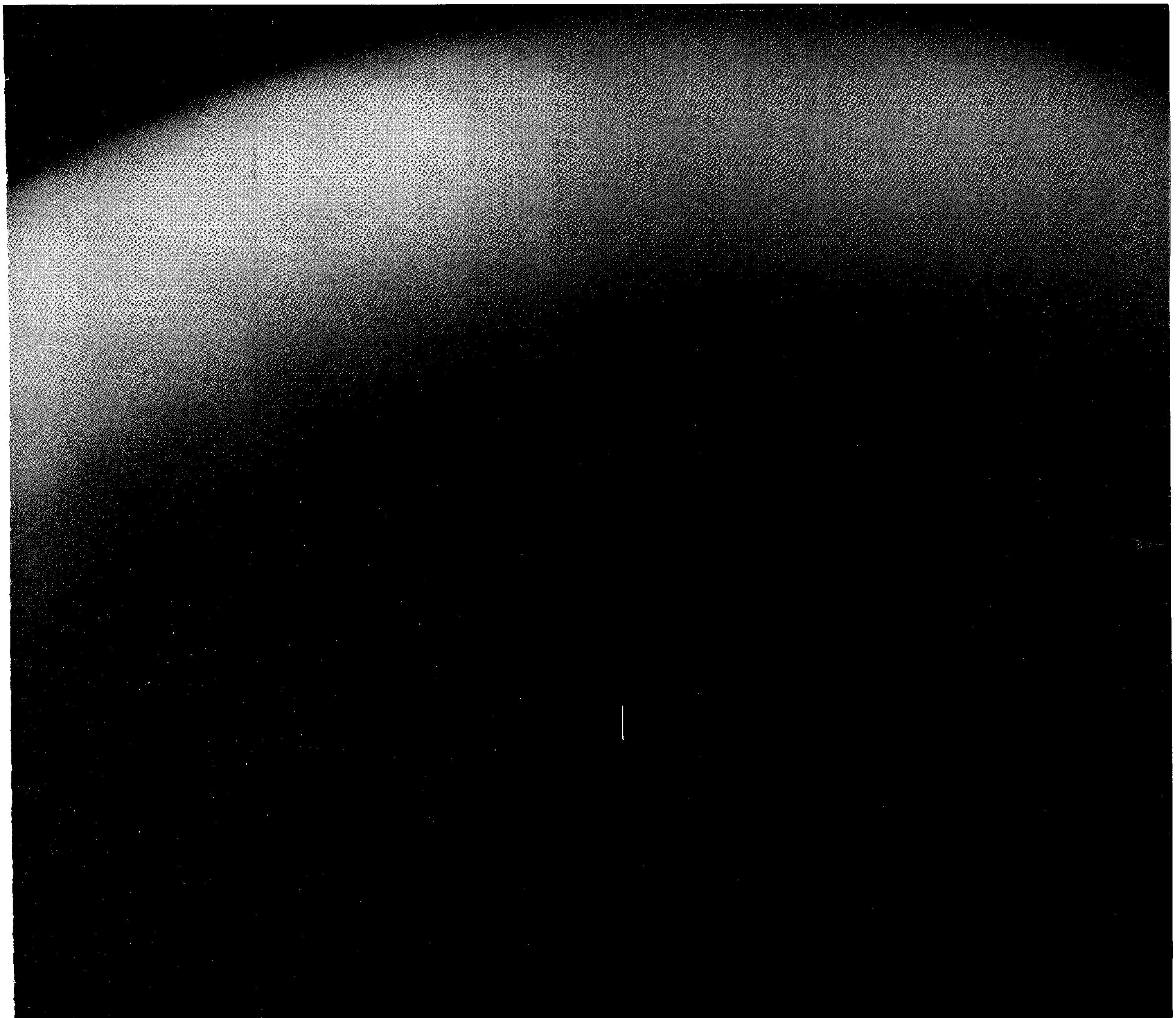

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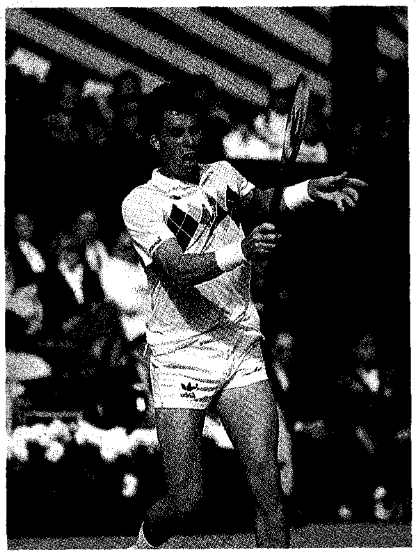

1982 champ Lendl beat McEnroe in Paris in 1984. Can he do it at the Tournament of Champions?

(continued from page 3A)

At the International Players tournament in Delray Beach, Florida, in February, a notice was jokingly placed on the bulletin board in the press tent. It read, "There is absolutely no truth to the rumor that the press tournament is awarding ATP (Association of Tennis Professional) points nor that Tomas Smid of Czechoslovakia has entered." It was a joke well appreciated by the sports reporters, as Smid is known as one of the most widely traveled players on the tour, rarely taking time off.

"I don't like to practice," Smid admits, "so I play tournaments, both singles and doubles, to stay in shape."

Every year, Smid ranks high on the list of money winners and Grand Prix points. And he usually qualifies for the Tournament of Champions.

But the Tournament of Champions is also a chance for Czechoslovakia's Jakob Hlasek, who won the Challenger Series in Helsinki, Finland, to meet his more illustrious countryman, Ivan Lendl, the 1982 Tournament of Champions winner and 1984 French Open king. It's a chance for Sergio Casal of Spain, who won a $10,000 tournament in Portschak, Austria, to possibly face Spain's Jose Higueras, who has been ranked in the top ten in the world and first qualified for this year's Forest Hills tournament by capturing the Austrian Open in Kitzbühel.

All of the champions are not unknowns, however.

Besides the big names, others who have qualified for this unique event include Vitas Gerulaitis, who won the tournament in 1981; U.S. Davis Cuppers Aaron Krickstein and Eliot Teltscher; Andres Gomez of Ecuador; former Wimbledon finalist Chris Lewis of New Zealand; and Henri Leconte, a member of the French Davis Cup squad. Leconte owns a stunning statistic. He holds a 2-0 lifetime match record over Sweden's Bjorn Borg, defeating the five-time Wimbledon champion in his last two appearances in Grand Prix events.

Some of the names of the champions appearing at Forest Hills might not be familiar now. But if history repeats itself, this will be just one of the early steps along their way to stardom.

It was in 1982 that Chris Lewis, a year away from his Wimbledon final, was a third-round loser to Pablo Arraya of Peru, one of many South American clay-court specialists who have always done well at the Tournament of Champions.

Take Carlos Kirmayr, now the captain of the Brazilian Davis Cup team. It was in 1981 that he won at Sao Paulo, Brazil, qualifying for the 1982 Tournament of Champions. Virutally unknown outside of South America, Kirmayr shocked McEnroe as he battled his way into the final at the West Side Tennis Club before falling to Eddie Dibbs.

Maybe this year's Carlos Kirmayr will be Nduka Odizor of Nigeria, who in 1984 practiced a month to prepare for the clay surface at Forest Hills, but lost in the first round. Watch in 1985 as Odizor and doubles partner David Dowlen defend their Tournament of Champions doubles title.

Jose Luis Clerc of Argentina burst upon the scene in 1980 when he won five tournaments in a row and qualified for the 1981 Forest Hills extravaganza. That also was the year a young Jimmy Arias gained his first title (Tokyo) and a berth in the Tournament of Champions, where he lost in the first round. In 1983 he returned, only to be ousted by Paul McNamee of Australia.

The Tournament of Champions has another unique feature: It begins the American clay-court season, which moves to Europe and culminates with the French Open later in May. Last year, McEnroe used the artificial clay at Forest Hills to begin his assault on the red clay at Stade Roland Garros, where he reached the final.

The Har-Tru courts also beckon the South American and European champions who find the hard courts at the U.S. Open and the grass at Wimbledon a little too fast for their playing style. And the intimate setting of the West Side Tennis Club is one where both the spectators and players feel at home.

Bob Jaatinen has been writing about tennis since 1969. He also is a consistent first-round loser in press tournaments on both the American and European circuits.

Tournament Facts & Stats

Event: Shearson Lehman Brothers Tournament of Champions

Place: West Side Tennis Club, Forest Hills, New York

Dates: Saturday, May 4-Sunday, May 12

Total Prize Money: $635,000

Significance: A World Championship Tennis, Nabisco Grand Prix, Circuit Championship event; one of only four in the world

The Field: 64-man singles draw; 32-team doubles draw; and two $10,000, 16-man preliminary events. A total of nearly 100 professionals from around the world, competing on six courts

Television Coverage: For the eighth year in a row, ABC Sports will telecast the semifinals and final nationally (May 11, 12).

Defending Titlests: John McEnroe, Singles; Nduka Odizor/David Dowlen, Doubles

Pro/Celebrity Event: On Saturday, May 4, a special fund-raising event will be held for the Juvenile Diabetes Foundation International.

The Schedule: May 4-6: Two preliminary tournaments. 16-man draw each.
Winners advance to main draw.
May 4: Forest Hills Pro/Celebrity event
May 6-12: Shearson Lehman Brothers Tournament of Champions
Day and evening play May 6-10

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Forest Hills: 718-268-2300
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Teletron: 212-947-5850
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To Get There: Forest Hills is accessible by IND subway (E or F train—get off at 71st and Continental) and by the L.I.R.R. from Penn Station. The stadium is just a few blocks from the outlets for both subway and train.

Photo Consultant: Russ Adams

Tournament Director: Marty Rotberg

Winning on Clay

It's all in how you slice it

BY ROD LAVER

In 1975, the West Side Tennis Club, then-site of the U.S. Open and current home of the Shearson Lehman Brothers Tournament of Champions, went through a metamorphosis that chilled American tennis hopes: The court surface was changed from grass to clay. Americans have long been characterized by their big serves and aggressive net play. But on clay the Yanks' big-game style would be as useful as snowshoes.

Europeans and South Americans, on the other hand, rejoiced at the installation of a playing surface so closely akin to their native stomping grounds. Jimmy Connors made it to the finals of the next three U.S. Opens and lost two of them. Both losses came to foreign clay-court specialists.

When the U.S. Open moved to the hard courts at Flushing Meadow in 1978, Americans took heart and took back their championship, winning it seven years in a row.

Few tennis spectators (and many tennis players) do not realize the advantage a player can have over another simply because he is familiar with the playing surface. This is one of the reasons a player such as Ivan Lendl (1982 Tournament of Champions winner) can beat John McEnroe (1983-84 Tournament of Champions winner) on the slow red clay at the French Open and then turn around and lose to McEnroe on the fast courts at the U.S. Open. And that's exactly what happened last year.

No matter whether a player is moving from a fast to a slow court or vice versa, he needs time to adjust to the differences in surface. If I were to advise the Americans coming into this year's Shearson Lehman Brothers Tournament of Champions, I'd say just one word: depth. They must hit the ball deep.

For a young player such as Aaron Krickstein, that will not be much of a problem. He is an excellent clay-courter and possesses a lethal forehand. Watch him work a player around so that he can put his forehand to work. It's one of the most exciting shots in tennis today. Besides McEnroe, Krickstein is one of the U.S.'s best clay-court hopes.

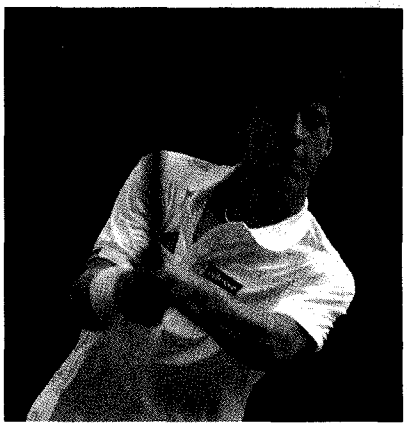
Another player to watch is Victor Pecci of Paraguay. He is a natural clay-court player who also loves to attack. He has a big serve and he knows how to volley—a rare attribute for a soft-court player. Watch for him to hit forcing shots to his opponent's backhand and rush the net whenever he can.

An interesting note to the Forest Hills surface is that it is not dead-slow like the European clay. A match at the French Open can last four hours with the players doing nothing but staying behind the baseline and trading groundstrokes. The clay at the Tournament of Champions is a synthetic surface that allows for net rushing and serve and volley. Thus, you need excellent groundstrokes *and* a good volley.

Past winners of the Tournament of Champions have included Vitas Gerulaitis (1980) and Eddie Dibbs (1981). Gerulaitis is known for his quickness and volleying, Dibbs for his groundstrokes. Yet each blended the groundstrokes needed with aggressive net rushing in order to take the crown.

I mention depth to American participants (and to all players, for that matter) because you need deep shots to keep a player pinned behind the baseline. Depth allows you to control the rallies. Watch where the balls bounce at Forest Hills and try to guess when a player will hit an approach shot and rush the net. A deep ball is one that bounces within six to eight feet of the baseline. A short ball lands near the service line. Any player who consistently places his shots around the service line is inviting trouble and will have a hard time getting out of the first round.

Another important ingredient to a winning clay-court game is keeping your cool. Be patient. I think McEnroe lost to Lendl in the 1984 French Open final because he didn't keep his emotions in check. He started to press and Lendl just stayed back at the baseline and counterpunched. Lendl got grooved. McEnroe was successful in keeping Lendl from getting grooved in the first two sets. He hit drops, he lobbed when Lendl was at net, he hit short-angled passing shots. It was such a varied game Lendl couldn't mount a consistent attack. It was the perfect clay-court game.



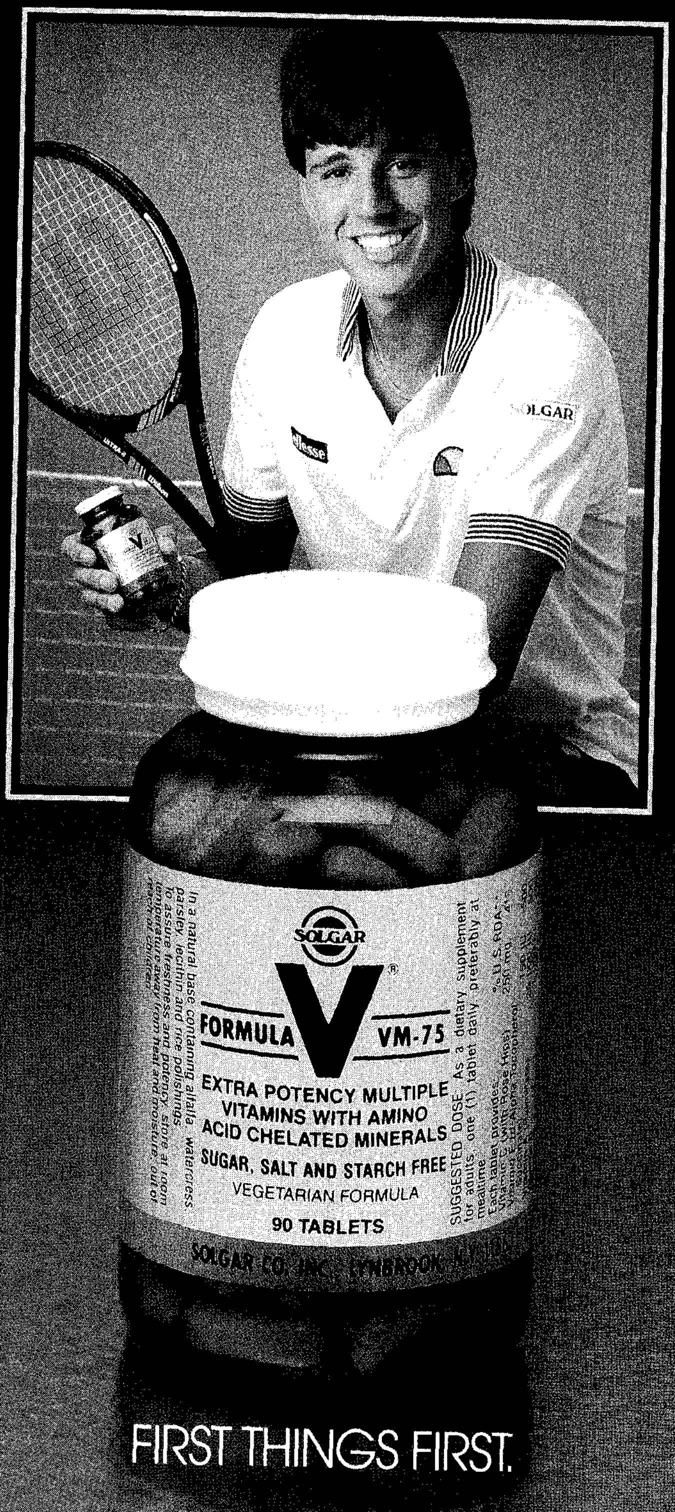
Aaron Krickstein: clay-court contender

That kind of game plan takes a lot of concentration. The reason is, you're hitting such a vast array of shots that you're not grooved, either. The danger is in losing your patience and falling back into your own comfortable style. For McEnroe, it's serve and volley. He served and volleyed the last three sets against Lendl and lost. It was a complete reversal of the Tournament of Champions final played three weeks earlier, in which McEnroe took Lendl apart in two quick sets, 6-4, 6-2.

A player has to remember where he is in a match and how he got there. If he's in a groove, his opponent is in one, too.

Watch the competitors in this year's Shearson Lehman Brothers Tournament of Champions and see who is simply hitting ball after ball and who is mixing up his shots and trying to force his opponent out of his regular game. It takes confidence to employ such a varied style. Among all the contestants, no one is more qualified to do that than John McEnroe. He's won the event the last two years. I'm betting he'll become a three-timer on May 12.

Rod Laver is the only man to win the Grand Slam twice. He won it in 1962 as an amateur and in 1969 as a professional.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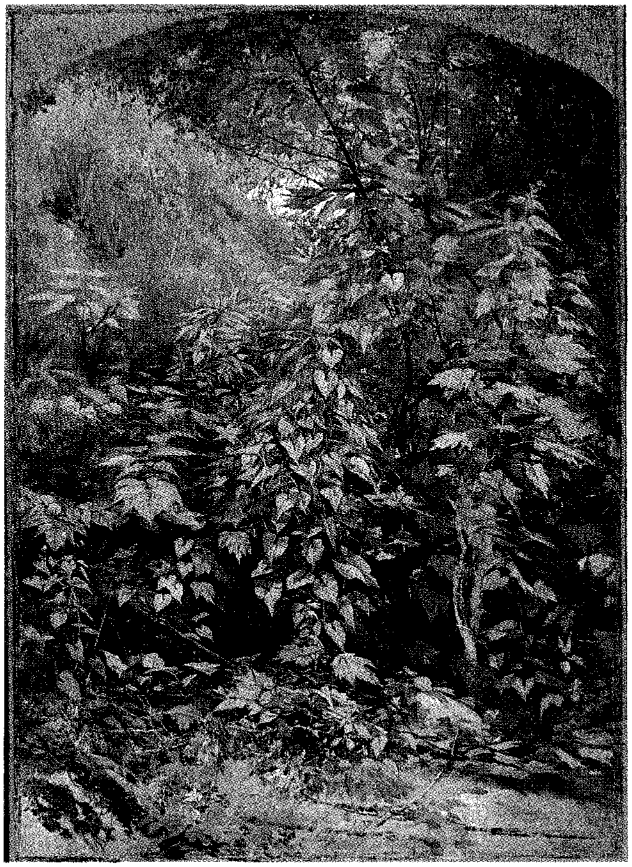

Bower: *Shattuck's* Leaf Study With Yellow Swallow Tail.

THE RAGE FOR ACCURATE OBSERVATION that filled the ranks of scientists with amateurs in the mid-nineteenth century had a little-known corollary in the art world. According to doctrines laid down by that irascible English critic John Ruskin, art's role was to tell the truth, as did science. Artists who refused to labor directly before nature—outdoors, exposed to sun and wind—were fools and reactionaries. A Ruskin disciple, Thomas Charles Farrer, dryly described this search for precision: A viewer must be able to "really tell... whether it is an Oak. an Elm, or a Pine," or to distinguish "the difference between Trap Granite and red Sandstone."

This curiously pugnacious realism is the focus of "**The New Path: Ruskin and the American Pre-Raphaelites,**" a show organized by the Brooklyn Museum, which has had the wisdom to see the fascinating vista that opens from this American viewpoint. *The New Path* was a magazine founded, with malice aforethought, by eight Americans: two artists, two architects, two geologists, two lawyers. It meant to bring about the "reform" of art and architecture by flogging wayward souls in the guise of high Ruskinian ideals.

The show's modest premise thus instantly expands into a sketch of national character. The English Pre-Raphaelites advanced a similar argument as justification for a medieval revival; for them, a return to "nature" meant retreat to a vanished world of spontaneous gentility. Across the Atlantic, Ruskin's followers joined together in the Association for the Advancement of Truth in Art, a pompous title for a group of born-again positivists whose goal was the faithful, even pedantically exact, duplication of every leaf, twig, flower, and bramble the American continent set before them.

Ruskin's attack was aimed at "studio art"—a rejection of 400 years of *putti*-littered painterly hyperbole traceable (in his view) to Raphael in his Roman period. Championed by the courts and the church, the Raphaelesque studio-extravaganza style, in Ruskin's opinion, had ruined artists' ability to see with their own eyes. But the category could also be adapted to fit the members of the British Royal Academy and the American National Academy of Design—the century's most eminent English-speaking academicians—and even such widely honored American landscapists as Thomas Cole.

Ruskin's appeal to direct observation was therefore a call to revolution. (Constable, earlier in the century, had caused a stir for the same reason.) Some of the virulent invective of *The New Path* was no doubt due to the magazine's minority position, and to its determination to enforce standards of critical discourse. But that position was also well suited to a wilderness nation's literal-minded revulsion against anything made up or fanciful. Scientific detachment helped resolve those issues about art and pleasure that had so irritated the pioneers.

The New Path's influence, we're told, is broader than anyone has suspected. But the exhibition itself doesn't justify this claim—in particular, doesn't distinguish between the Ruskinians' direct influence and nineteenth-century America's inclinations toward aesthetic literalism. Most of the show is given over to the association's members and peripheral figures, redoubtable in their belief in the authority of the natural world. But there are also works by such non-Ruskinians as Martin Johnson Heade, Frederic Church, Asher B. Durand, and Albert Bierstadt, whose magnificent study of Niagara Falls from halfway down the cliffs was too fraught with the roaring Sublime to be acceptable to the diehards. (*The New Paths*'s review of Bierstadt's *The Rocky Mountains* complained of "too little geology and too much bristle.")

I suspect that the minority position owed much of its clout to those broader American beliefs that could be drawn on to justify its fulminations. If the better-known landscapists occasionally adapted their styles to a more precisionist viewpoint—after being roasted in the pages of *The New Path*—they were nonetheless ready to approach the American wilderness with respect and fidelity long before they felt the prod of the Ruskinians.

The influence of the American Pre-Raphaelites waned by 1867, perhaps because plein-air painting was no longer of itself provocative. (The realist impulse had spread through France at mid-century; a few decades later, Manet and the Impressionists would settle the plein-air argument once and for all.) Most of us, with good reason, haven't heard of Henry Roderick Newman, Charles Herbert Moore, William Trost Richards, John William Hill, or his son John Henry Hill. The "duty to be true to the real," in Moore's words, led to hairsplitting distinctions (between granite and sandstone, for instance) more compelling in description than in fact. Ruskin's own elaborately detailed watercolor of a rust-

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flecked gneiss boulder—he was no mean draftsman himself—leads off the exhibition as an exemplar, but he was more capable than many of his followers in infecting observation with monumentality.

Those followers studied every fissure and cranny, or leaf and tree, in America's glacial and botanical terrain. Moore's *Landscape: Rocks and Water* appears almost ready to break up along the boulders' fault lines. His ink drawing of a pine tree virtually sighs in the wind, with an accuracy both uncanny and meaningless. The wild tangle of brushwood and vines crawling through Aaron Draper Shattuck's *Leaf Study With Yellow Swallow Tail* is so accurately rendered that each plant can be identified by species, echoing Ruskin's injunction to find a random corner of nature and study its profusion.

Moore, one of the movement's most eloquent apologists, complained that such fidelity was both time-consuming and unprofitable. But he deferred to a higher purpose. "The office of the imagination is not to distort the 'Creator's work,' " he wrote, "but by its deep perception and reverence, to give us the highest truths in their noblest association." The limitation is striking. An artist must not meddle with the world; all authority is invested in nature, and none in painting. Such a "revolution" couldn't last, even in an America suspicious of fantasy. The Ruskinians themselves—and the show that contains them—join in a devastating critique of literal realism. (200 Eastern Parkway; through June 10.)

FANS OF **Neil Jenney**'s IDEALIZED LANDscapes will be intrigued by a small show of his early work (from 1967 to 1970) at Carpenter & Hochman Gallery. Jenney's landscapes are also Idealist in the philosophic sense: glowing representations of the notion of "wilderness," set off in deep sculptural frames. The Carpenter & Hochman show—re-created from a larger show at the University of California, Berkeley, in 1981—helps explain his transition from the ragged, open-ended sculpture of the late 1960s to the early paintings, which were propositions about identity in the guise of "bad painting." *Saw and Sawed,* one of his best-known, is the scrawled image of a chain saw and a sawed-off log—you're left to infer the cause-and-effect connection.

None of the early works is as overwhelming as the late paintings, which describe the mysterious, even mystical friction between the Great American Outdoors as Idea and as remembered experience (cultural or actual). So powerful is this notion that one hopes Jenney pursues it to exhaustion. At the gallery, you can see the logic that led him to narrow his focus and put gloss into his crusty philosophizing. (420 West Broadway; through June 1.) ▬

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By Corky Pollan

Smarter Than the Average Chair

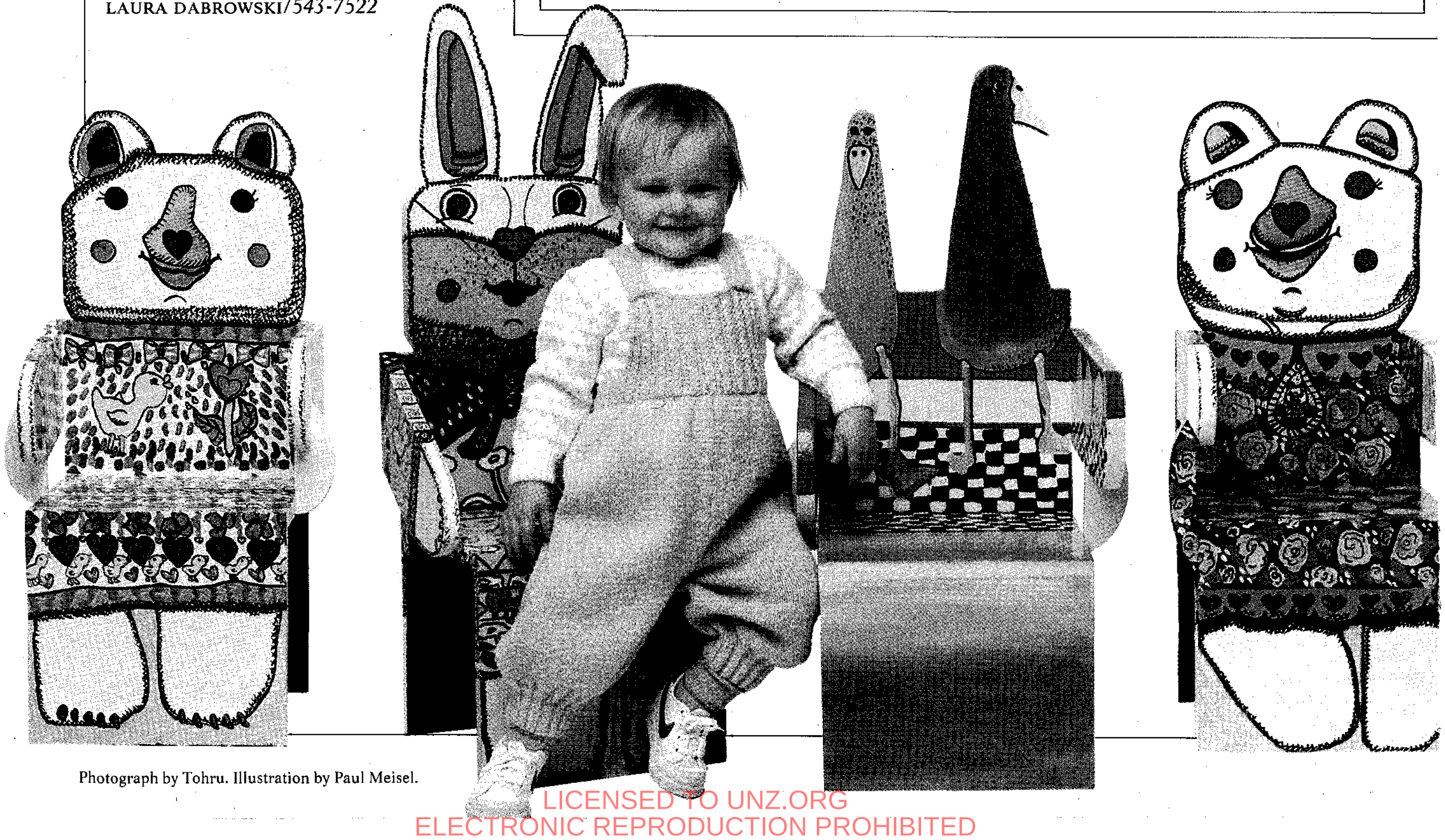
Who says children's furniture has to be ever so cutesy or as bland as Pablum? Not Laura Dabrowski, whose enchanting chairs are neither. Dabrowski, a painter and illustrator, jigsawed and hand-painted the first chairs when she was pregnant with her son, Cody. When friends came to visit after Cody's birth, the new baby had to share center stage with his chairs. Soon, friends began ordering, and a business was born. No two are alike, since each chair is custom-painted to re-create a fabric, a favorite color, or a special animal ($250, allow six weeks). And each, with its bold colors and intricate patterning, has as much personality as the young ones themselves.

LAURA DABROWSKI/*543-7522*

Tenants, Anyone?

"Subletting," writes tenant activist Margaret Stix, "is like becoming a landlord, only fraught with more danger." Subletting recklessly may result in the prime tenant's eviction—an unthinkable penalty in today's housing market. The law holds even more perplexities for the renter, but Stix can help: She and her coauthors from the New York State Tenant and Neighborhood Coalition, who've spent ten years helping tenants organize, have produced an impressively detailed 22-page renters' survival manual ($7.50; free with $15 coalition membership, which includes a tenants'-rights newspaper). If you want to sublet safely, move a roommate in (the law's tricky), or break a lease, you need this booklet—for nowhere else, except in your lawyer's office, will you find this kind of savvy, specific, watch-out-for-the-pitfalls guidance. **—Deborah Harkins**

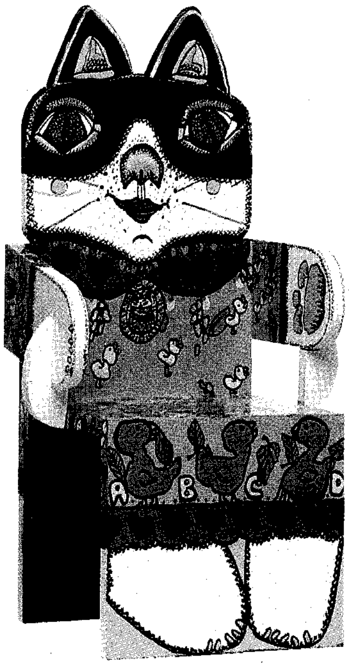
A TENANT'S GUIDE TO SUBLETTING AND APARTMENT SHARING/New York State Tenant and Neighborhood Coalition/198 Broadway, New York, New York 10038/964-7260



Photograph by Tohru. Illustration by Paul Meisel.

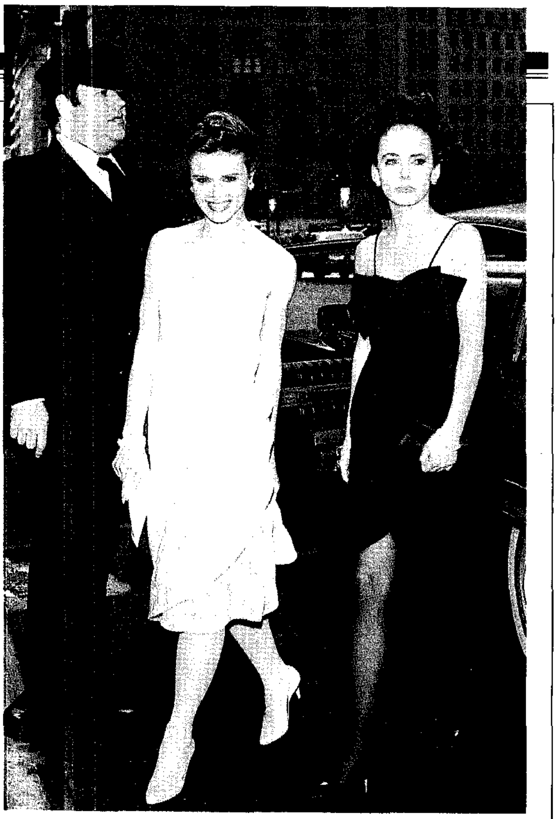
The Petite Charm of the Bourgeoisie

Remember the fifties? A charm bracelet with scraps of a life—baby shoes, skates, skis, tiny pets—dangling from every teenager's wrist. Rich girls' bracelets were gold; the superrich had eighteen karat. Poor girls, poor dears, had to settle for silver. Now that fashion has decreed that these talismans of the fifties are back, how fitting that Renee Shaw, the owner of Zelda, has just returned from England with a collection of vintage sterling-silver charmers ($90 to $115). Just think. You can now buy pieces of someone else's life. And with such intriguing histories to tell, we'll *gladly* settle for silver.
ZELDA/*499 Seventh Avenue, near 37th Street/947-8410*

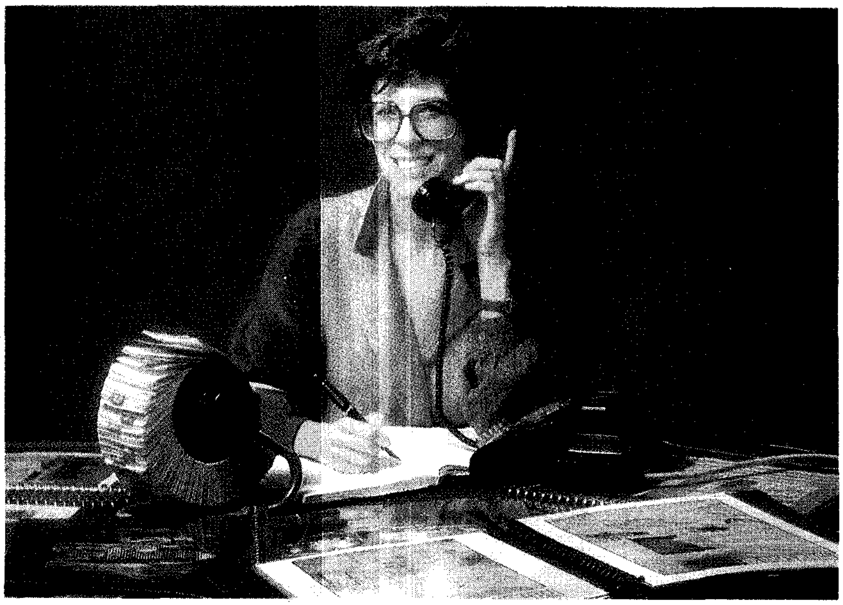


Small Things Considered

No little-girl frills or high-school-prom fussiness here. In fact, Raul Blanco's evening gowns scaled to the smaller woman have all the elegance of those seen on the most *dans le vent* runways in town. Ellis Oppenheim, owner of Piaffe (a shop specializing in smaller sizes), tells us that finding eveningwear made of natural fabrics in sizes 2 and 4 is difficult—gowns more difficult still. So petites, welcome that white-tie invitation. Make your grand entrance in white silk ($198) or black crêpe ($235). At this ball, those tall people are sure to envy you.
PIAFFE/*841 Madison Avenue, at 70th Street/744-9911*



Models: Peter Handler for Manhattan Limousine; Susan Gallagher of Ford; and Laura Krupinski of Petite Model Management. Hair and makeup: Cat Conrad. Jewelry from Tiffany & Co. Bags from La Bagagerie. Shoes from Piaffe.



The Designing Woman

Anyone who's ever wanted to hire a decorator but has been stymied by the problem of finding the right one might do well to start by calling Karen Fisher of Decorator Previews. Fisher represents a roster of 25 designers—she expects to have 50 by year's end—who range from the little-known to the luminary, with fees to match (from $75 for an hour's consultation to a $375,000 minimum budget). For $50, Fisher, a former decorating editor at *Cosmopolitan* and *American Home,* will show you her designers' portfolios and then introduce you to the three she feels best match your taste, budget, and the scope of your job. "It's a chance to explore your taste with an expert," says Fisher. Moreover, it's an opportunity to get some trustworthy advice about costs. When a decorator tells a client that he'll have to spend $10,000 for a leather couch, the client might suspect that he is exaggerating, trying to exact a larger fee. But Fisher has absolutely nothing to lose by telling the awful truth. **—Marilyn Bethany**
DECORATOR PREVIEWS/*490-6383*

Photographs: top left, Deborah Denker; top right, Daniel Kron; center, Larry Williams.

Movies/David Denby

TRADING PLACES

"...*Desperately Seeking Susan* has been praised as a hip new comedy, but it's really a conventional commercial movie..."

ROBERTA GLASS, ONE OF TWO HEROINES in Susan Seidelman's acclaimed comedy **Desperately Seeking Susan,** is a depressed housewife in Fort Lee, New Jersey, who does nothing all day but go to the beauty parlor or moon around the kitchen waiting for her husband to show up. She's more than bored, she's stupefied—a child-wife trapped in a slick dream palace—and Rosanna Arquette, who plays her, allows her lower lip to hang down in dumbbell languor. This woman is so pathetic she can't take five steps without tripping over her own feet or spilling something; she's never even smoked a cigarette or had a beer, and she won't crack an egg without copying Julia Child's athletic moves from the telly. I don't know if there are many women like Roberta anymore, but they are certainly all over the movies. Jobeth Williams played her in last year's *American Dreamer;* earlier, Jane Fonda offered her version in *Coming Home* and *9 to 5,* and more than a decade ago, Carrie Snodgress did her to a masochistic turn in *Diary of a Mad Housewife.* Roberta is the pre-liberated dummy, one of the standard film and TV heroines of the past fifteen years. She has been devised in order to reject her boorish husband and break out of her shell.

Susan, the movie's other heroine, is a somewhat fresher creation. A downtown hustler and con artist, she picks up men at will and discards them when she gets tired of them, usually taking something pretty—a piece of jewelry, say—to remember them by. Susan sticks by her own code of loyalty, but she's not what you would call a nice girl. As played by rock singer Madonna, she's also a considerable comic creation. In her first full-length movie appearance, Madonna looks confident enough to crunch boulders. Everyone in the movie calls her beautiful, but, really, she's not. In fact, her not being beautiful is part of her mystique. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and she dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—black mesh tops, complicated underwear. Wherever she goes, she throws back her arms, exposing her armpits, and takes possession of the place. A coarse erotic object, Madonna is a caricature of the movie *femmes fatales* of the past. But she wants to play that role so badly—she's so demanding of your adoration—that you would have to be a perfect bear to resist.

Sisters under the skin: *Arquette, Madonna.*

The screenplay, an original by Leora Barish, has been rather laboriously designed to make these two women exchange roles. Roberta, an addict of the personal columns, reads the notes that go back and forth between Susan and her boyfriend (that's the way they always communicate), and she becomes obsessed with the free-living girl. She spies on Susan in Battery Park and buys a jacket that Susan casts off. Bonked on the head, she suffers amnesia, and since she's wearing Susan's jacket, she's taken for Susan by a murderer and a variety of other people. Woozy now as well as stupid, Roberta has the good luck to fall in with Dez (Aidan Quinn), a genial film projectionist who can't seem to get his reels changed in time; Susan, meanwhile, winds up in control of Roberta's husband, Gary (Mark Blum), out in the suburban paradise of Fort Lee.

Susan Seidelman, who is 32, made her first feature, *Smithereens,* in 1982. *Smithereens,* which cost only $80,000, was a moody piece about a pushy, untalented girl who wanted to be a rock groupie and hung out on the Lower East Side. The film had serious structural problems, and that girl may not have been worth a whole movie, but it was funny in a forlorn, bedraggled way, and it looked right. Seidelman gave it a strong feeling of time and place—the cramped, pre-gentrification Avenue B apartment with its single slice of pizza in the fridge was indelible. The trouble with the new movie is that, despite its contrived, highly artificial tale of misunderstandings and mistaken identity—a real farce plot—Seidelman directs it as if it were also a mood piece. Most of the scenes have only two characters, and Seidelman paces these dialogues at an unvarying, deliberate tempo. *Desperately Seeking Susan* never takes off; it never gives you that giddy sense of colliding fields of force that can make farce so irresistible. When the misunderstandings and coincidences double up, rather than picking up speed and building some momentum, Seidelman stops to let the characters explain the plot to each other.

There's some casual and charming stuff along the way. The wild-eyed Robert Joy, wet hair sticking straight up, is memorably overwrought as Susan's loving boyfriend. And Seidelman is funny again about the Lower East Side milieu: Susan and her friends casually exploit one another (cadging seems to be a way of life), and even though they haven't got any money, they always take taxis (a real New York vice). Barish and Seidelman have a few fresh ideas, but most of the picture is calculated and obvious. And all that familiar teasing of the middle class, which some critics have persuaded themselves is an example of New Wave daring, looks like downtown snobbery

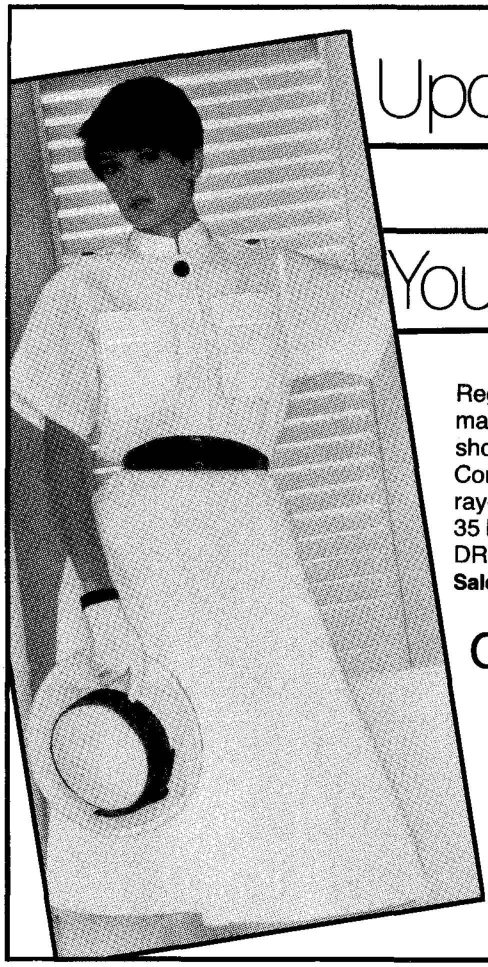
Photograph by Herb Ritts.

and feminist sentimentality to me.

The filmmakers never stop ridiculing Gary, Roberta's crass, money-hustling husband, who casually commits adultery while convincing himself that his wife has no sex drive. He's the one, we're meant to think, who made Roberta into a zombie. But by celebrating someone who's got nothing going for her but her status as a victim (luxury, it seems, destroyed her), the filmmakers are using feminism to exploit self-pity. Gary is the same jerk husband who's appeared in bad movies for over a decade; he's there only to be humiliated. I know *Desperately Seeking Susan* is a comedy, but comedy is often the form in which social attitudes are most clearly revealed; the attitudes in this picture have been soaking in brine. Gary's sister (the talented Laurie Metcalf), a marriage-hungry harpy with a mean tongue, is even more narrowly self-seeking than he is. The movie's sense of malice is purely geographic: The New Jersey suburbanites are all nasty caricatures, while the people living south of 14th Street, however erratic, are the salt of the earth.

Of the downtowners, Aidan Quinn does very well as the good-natured projectionist Dez. Quinn has soft, wavy hair, blue eyes, and a chiseled chin; he's lean and unusually handsome. In his movie debut, *Reckless,* he seemed like just another muzzy-voiced James Dean imitator, but this time he finds an original use for his glamour. Taking it easy, Quinn just rolls along: His soft voice and unfazed manner suggest that Dez has lived with bad times for years. He's unpretentiously cool, and he turns Dez into a romantic figure. Yet through no fault of his own, Quinn's long scenes with Rosanna Arquette are a drag; Arquette, who was brilliant in John Sayles's *Baby, It's You,* blinks and stumbles and cries—apparently it takes amnesiacs longer to get seduced than other people. She's very tiresome. One reason that *Desperately Seeking Susan* never ignites is that the boy-girl combinations are deadly; now, if Aidan Quinn had been matched up with Madonna, *that* might have been something.

Desperately Seeking Susan, it turns out, is not a hip new comedy, or an expression of an authentic downtown sensibility (the way *Stranger Than Paradise* was); it's a conventional commercial movie overlaid with anti-bourgeois attitudes. Here is a movie widely praised for originality that uses *amnesia* as its principal plot device. (By the end of the forties, amnesia was already so exhausted as a convention that only TV shows used it.) There's some good fun in this picture, but I don't think it should be hailed as a breakthrough, or its director compared with Preston Sturges. If Susan Seidelman has to live up to a false reputation, her real talent might never come out. ■



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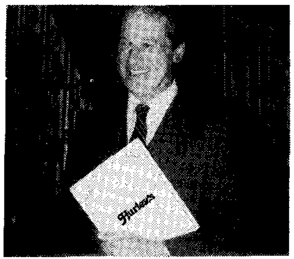

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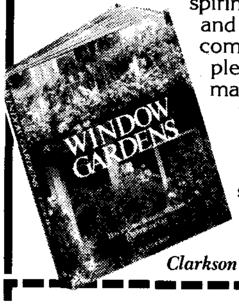

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AS TIME GOES BY

"...Graham's present troupe contains admirable artists but lacks the savage intent of mind and muscle that was so thrilling..."

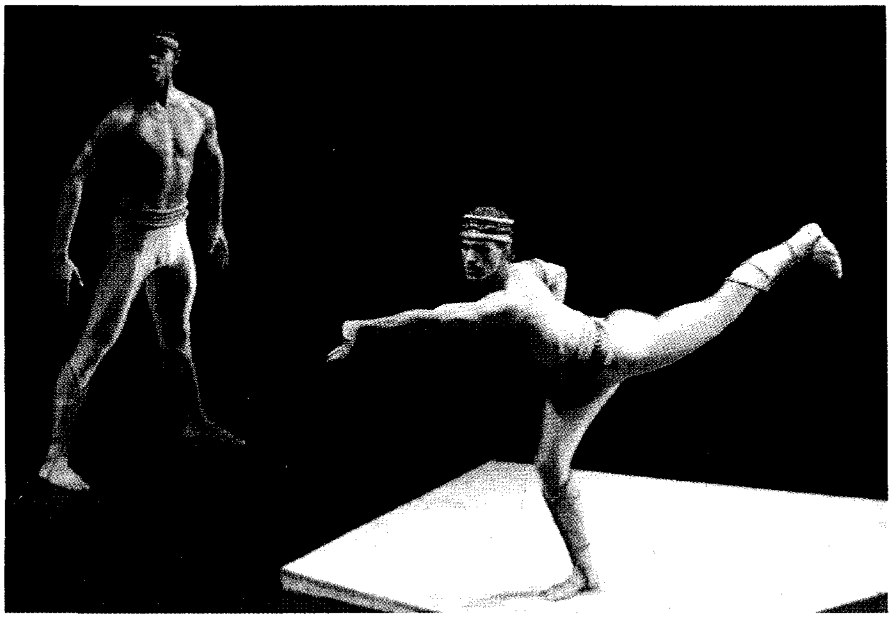
WHEN I ARRIVED AT THE NEW YORK STATE Theater on the second night of **Martha Graham**'s three-week engagement, I thought for a moment I'd come to the wrong place or mistaken the curtain time. While the previous evening's gala had attracted hordes of expensively dressed supporters, the lobby was now nearly deserted, and the curtain went up on a house that was, by generous estimate, half empty. Graham, whose work revolutionized modern dance, whose vocabulary is now considered common property by dance teachers and choreographers alike, and whose appearance and utterances still cause the susceptible to tremble, is not very popular these days.

Part of the problem is fashion, fickle fashion. Since Graham's heyday in the fifties—when the best of her dances had already been created and were reaching a wider public—the heroic attitudes promulgated in her ballets have become suspect. (Similarly, the heroic legends on which many of her works are based are no longer part of an audience's general education.) In matters of feeling, the pendulum has swung; expressive is out (in America, that is; the Europeans have rediscovered it), cool is in. By current standards, Graham's emotionally extravagant heroines can seem hysterically overwrought.

Graham's work also suffers today from the breed of dancer that has evolved in the last decade. These fluent, imperturbable technicians, with their exquisite bodies, tend to make her passionate, gut-sprung choreography look diluted or merely decorative. Of course, there are exceptions, and the present troupe contains some admirable artists, but one no longer sees consistently, and from massed forces, the ardent, savage intent of mind and muscle that was once so thrilling. Back in the fifties, Graham herself was still a power onstage, emotionally if not physically, and she had collected around her a devoted band of dancer-actors, whose like she has not been able to duplicate since. Their very willingness to serve as extensions of her imagination is an attitude no longer in vogue.

None of these inevitable changes can be blamed on Graham, but operating in tandem with them is the problem of her own diminished powers as a choreographer. Granted, it is a blessing that we have her with us—and working—in her ninety-first year (audiences still leap to their feet at the inspiring sight of her). But the truth of the matter is that she is only fitfully successful. While last year's *Rite of Spring* was the best thing she had produced in a long time, this season's new offering, *Song*, is flimsy.

The dance is set to Romanian folk music—a reedy flute predominates—and to passages from the Song of Solomon, recited rather fulsomely on tape by Jeremy Brett. Although the program note warns us not to detect a story line, we can't help seeing a couple who worship each other physically, fall into some sort of misunderstanding (jealousy is mentioned), endure the inevitable anguish such a separation engenders, then reunite in a kind of golden glow of consummation.



Flimsy: Song's *dances are little more than strings of clichés.*

Over the years, Graham has proved herself adept at rendering erotic feeling, both as lust and as a manifestation of spiritual radiance. One need only see her *Diversion of Angels*—an ecstatic paean to love—to know that if ever anyone spoke for the joys of the body and made them seem holy it was she. With *Song*, however, she seems stymied.

The choreography for the principals, Thea Nerissa Barnes and Peter Sparling, is essentially an arrhythmic series of handsome gestures and twisted, baroque postures, emphasizing the curves of shoulder, breast, hip, and thigh; nothing flows. Just when you think the couple may finally get going, they retreat to a pair of bedlike platforms to observe a series of other lovers dance out their fantasies—a device Graham used when her own strength failed and she still needed to be in the spotlight. These dances, though more fluid, are little more than strings of Graham clichés.

There are a number of minor misfortunes too. Barnes, a handsome black woman, presents herself to the audience on the "I am black but comely" line, while Sparling ("white and ruddy") has *his* absurdly literal moment when he behaves like a foot fetishist to the "how beautiful thy feet in sandals" bit. Halston's Middle Eastern costumes are a salacious reading of Graham's ingenious slit-skirt design, the drapery caught in ways that make the women's bodies look like diagrams of the lower erogenous zones.

None of this matters, really. As far as I am concerned, once Graham made *Primitive Mysteries*, back in 1931, she had already done as much for humanity as most of us achieve in a lifetime of work.

AT THE BEGINNING OF THE **Feld Ballet**'s six-week residency at the Joyce Theater, the repertoire, usually wall-to-wall Eliot

Photograph by Martha Swope.

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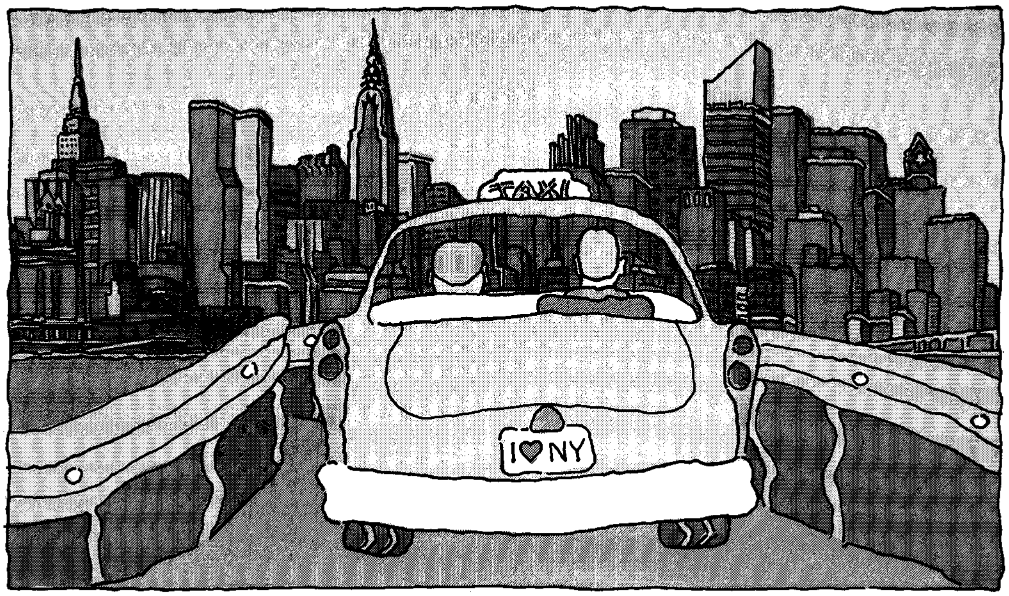

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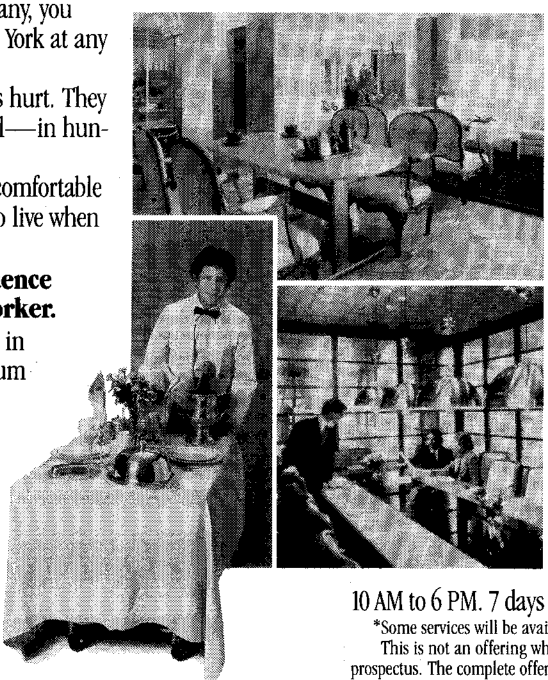

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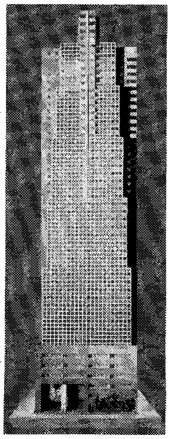

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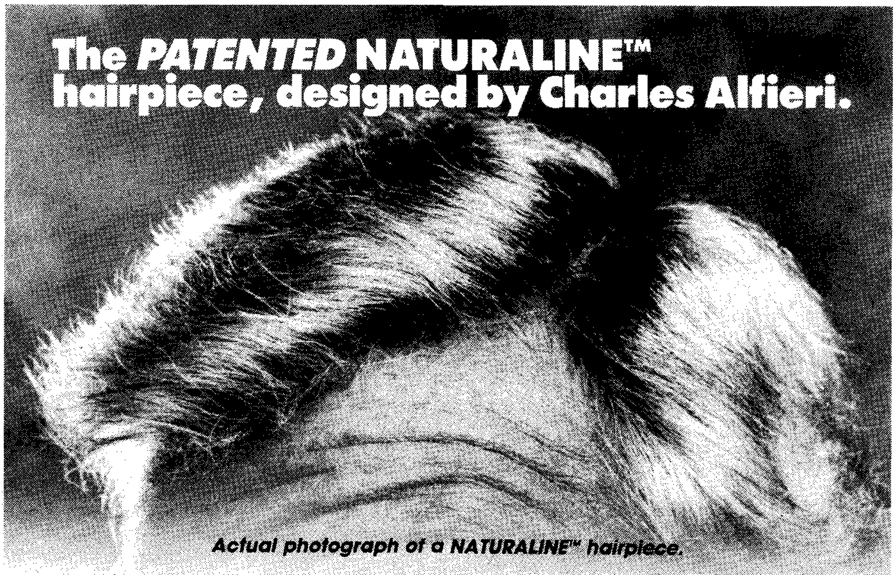

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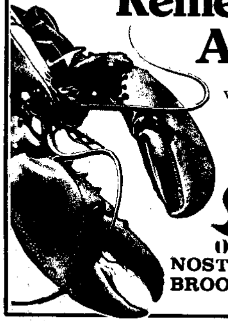

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Feld, expanded to include two dances by David Parsons, a member of Paul Taylor's company. One of them, *The Envelope,* set to some officiously brisk Rossini music, is basically sub-Taylor. Parsons has lived long enough with the famous sardonic sense of humor to imitate it, but he's not up to the dark vision or the wild streak of the original. He dresses his seven dancers, who range from tiny to towering, in look-alike black uniforms topped off with hoods and dark glasses. Alternately messengers, diplomats, spies, and heads of state, they busy themselves passing the mysterious white document in question from hand to hand, often as relieved to get rid of it as they are at other times eager to acquire it. The action goes burbling along cheerfully, wisely stopping just before it wears itself out. It's certainly pleasant enough, as boyish jokes go; Taylor himself would have made it wicked, lewd in spots—and thus funnier.

Parsons's other offering, *Caught,* to music by Robert Fripp, is a solo for Gary Chryst, a "visiting dancer," as the Feld company calls its guest artists. The piece starts out like a hundred other dances. The darkened stage is pierced with cones of light. Bare-chested, in white trousers and white, laced shoes, the soloist paces around in these illuminated pools. His mood is meditative, sulky even; his body is all reined-in energy. Occasionally he emerges from his tense brooding to confront the audience with a challenging glance. Just when you're resigning yourself to another one of those macho-angst numbers, Chryst's figure is blotted out and then revealed moving in different positions and postures in stinging, split-second flashes of light.

As the flash-dance sequences progress, they attempt more and more. The brilliant explosions reveal Chryst—small, wiry, intense—at the peak of a leap whose preparation was hidden in darkness, or show him magically caught in the air again and again in exactly the same pose, but receding backward, as he travels upstage in a series of jumps timed to the lightning bolts. The light, which is so powerful it insults the eye, also creates a series of afterimages in which Chryst's figure, transfixed in action, glows on the retina, the viewer's eye an involuntary camera.

But is it dancing? The frozen images are two-dimensional, and we experience nothing of the sense of weight and effort—the dialogue with gravity—that is one of the essential pleasures of watching dancing. In a sense, the piece is all gimmick, just the latest attempt at visual sensationalism. Yet it recalls serious experiments with vision and perception—like Eadweard Muybridge's sequential photographs of moving animals and people—that had a far-reaching effect on artists. I'd like to see it again. ■

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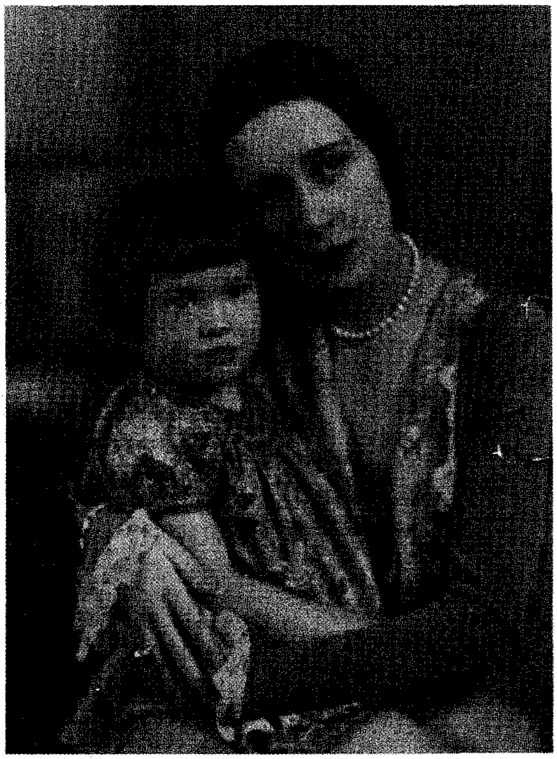
PRECIOUS LOVE

"...*Once Upon a Time* memorializes the unhappy life of little Gloria Vanderbilt in babyish, vague, and affected prose..."



Little Gloria, Big Gloria: *The Vanderbilts.*

Once Upon a Time: A True Story, *by Gloria Vanderbilt. Alfred A. Knopf; 301 pages; $16.95.*

Are THE VERY RICH SO DIFFERENT FROM you and me? Gloria Vanderbilt's childhood was to all appearances an exotic one—picnics in the Bois, rides in a chauffeur-driven Hispano-Suiza, country weekends with the Prince of Wales. Yet Little Gloria's feelings will be familiar to any child who was not particularly wanted. During the notorious trial in which her mother and aunt, Gertrude Vanderbilt Whitney, battled for her custody, the question arose as to why Gloria spent so much time in a cold, damp attic. *Once Upon a Time* provides an explanation. Mrs. Vanderbilt saw and touched Gloria so little that the child was unable to tell her from her twin sister. So Gloria would sit with the maid who pressed her mother's clothes. "Given time, I could learn by heart each and every one of her dresses.... Then it would be a simple matter to know who was who when my mother and Aunt Toto were together—I could tell by the dress my mother wore."

Gloria's grandmother "did not believe in married love, in friendship between women, or that women could ever achieve positions of power except through the men they married." The last idea was not unusual for any woman who had married before the turn of the century. The first and second, though, arose from grandma's gold-digging nature and were reinforced by the society in which she and her daughters moved—one where every husband was a dupe or an enemy and every other woman a potential Other Woman. After Mrs. Vanderbilt was declared an unfit mother, she defended herself with the statement (quoted in Barbara Goldsmith's *Little Gloria . . . Happy at Last*) "Mothers are busy with the duties that their social lives entail." These duties were: massages, fittings, hairstyling, dressing for lunch, and dressing for dinner. Gloria's mother may have been no more immature and self-centered than most rich women of the time, but as a beautiful young widow with no fixed abode, her life was flightier than some. "One summer," Gloria writes, "my mother found a house in the hills above Biarritz, and staying at the villa were my mother, the Prince, Uncle Harry, friend Angustias, and Aunt Consuelo. After that there were no more rooms left over, so [my nurse and grandmother] and I stayed below at a hotel."

Gloria Vanderbilt has written about her first seventeen years as if the child or teenager of that time were speaking to us. Much of this effectively conveys her feelings of floating, unprotected, in a world where the adults were more than usually awesome and mysterious. "Aunt Gertrude would lift her finger so slightly no one else would notice, and butler William would know, without her having uttered a word, what she meant—Pass the Brussels sprouts again, or More pheasant, please." Aunt Gertrude may have been a good witch, but others on the Whitney estate were not so benign. When one little cousin misbehaved, her father chained her to a tree by the roadside, a dog dish of water at her feet. Gloria says that before she went to court "they all said Judge Carew was most friendly and loved children because he had children of his own. But that did not impress me the way they thought it would."

Much as one sympathizes with Little Gloria, it's impossible to overlook the strain on a prose tugged between a child's voice and Grown-up Gloria's vocabulary. Along with the straightforward writing is a lot of babyish prattle ("All during the time Naney and Aunt Gertrude were tuck-tuck-tucking me in, and all during the time they turned the lights out out out..."), tremulous affectation ("And the Quarantine clung to us, for the worm had crept under the leaf"), and smug precocity ("Aunt Toto was going to marry an English viscount and would be called Lady Furness and wear a small but costly coronet"). Most of *Once Upon a Time* is pretty drippy stuff, wrapped in a woolly, clubby vagueness. It's often hard to know what's going on without reference to the Goldsmith biography—a fat, sloppy, vain book, but one that gives an exhaustively complete account of the case. There is also very little to suggest the anger Little Gloria must have felt (as soon as she turned 21 and gained control of her money, she cut Mrs. Vanderbilt off without a penny).

In a weird way, *Once Upon a Time* is further evidence of the neurotic behavior it memorializes. It's understandable that, in the absence of more pleasant emotions, a lonely child would dwell on her fear and self-pity in order to give herself a sense of identity and to attract favorable attention (look at the artful disingenuousness of that no-room-at-the-inn line). But why should a 61-year-old businesswoman, wife, and mother linger over every less than brilliant exchange between a little girl and her governess, every banal adolescent crush? (And *Once Upon a Time,* the author has promised, is only the first of six or seven volumes—a biography of a *tushy*-and-tofu designer whose length would rival that of the *Life of Samuel Johnson.*) Gloria Vanderbilt's memoir underlines one difference between this member of the very rich and us—when we have therapy, we don't get paid for it.

Photograph: Culver Pictures.

Music/Peter G. Davis

SACRED AND PROFANE

"...The Met's respectful *Lulu* production deserves attention—it follows the composer's every wish, no small thing in this age..."

WITH STRONGLY CAST AND CAREFULLY prepared revivals of **Lulu** and **Parsifal** currently dominating the repertory, the Metropolitan Opera will not be caught coasting lazily through the final month of its 1984–85 season. This is weighty, serious stuff, and on most important matters, the Met has neither shirked nor scrimped in bringing both works honorably to the stage. Management deserves extra points on that score, since the Met knows very well that such challenging operas as *Lulu* and *Parsifal,* no matter how brilliantly presented, are unlikely to start a stampede to the box office. There is still time to catch performances of these two productions before the company heads off on tour next week, and I urge everyone to see them—especially those cynics who feel that the Met seldom, if ever, throws its full resources into worthy but unpopular artistic projects.

The temptress: *Migenes-Johnson in Berg's opera.*

Beyond all that, the unusual coincidence of seeing the two operas back-to-back has its own poetic logic. Both Wagner and Berg completed and crowned their life's work with these imposing creations, which frame the last great era of German opera. *Parsifal,* a shameless piece of erotica despite its pose as a sacred drama, was first performed in 1882, and its seductive power—ideological as well as musical—influenced German composers for the next 50 years. *Lulu,* perhaps more sacred than profane in its piercingly honest examination of the human condition, was not quite complete in 1935 when Berg died and bequeathed us this disturbing work, the final major achievement of an exhausted operatic tradition. The kinship between these operas has, for me, always been clinched in Act II of *Parsifal,* when Kundry tells Parsifal of that searing moment in one of her many past lives when she looked at Christ on the cross and laughed. Surely the musical character of Lulu was born the instant Kundry hurled out that jagged, hair-raising vocal plunge on the word *lachte.*

How strangely coincidental, too, that both scores were for so many years jealously guarded and protected by a pair of misguided, doggedly devoted widows. Wagner's Cosima lost the battle to keep her husband's swan song as Bayreuth's exclusive property when the Met itself "raped the Grail" in 1903 and staged *Parsifal* for the first time outside the Wagner shrine. For psychological reasons too tangled to describe here, Berg's Helene forbade completion and performance of the third act of *Lulu* right up to her death in 1979. It was only six years ago that we could finally appreciate the full impact of a work that George Perle, in volume 2 of his brilliant book on Berg's operas, rightly calls "a supreme masterpiece of the lyric theater."

For that reason alone, the Met's respectful *Lulu* production deserves close attention, since, as far as I can determine, it faithfully follows the composer's every wish. This is no small thing in an age dominated by unmusical and operatically illiterate directors who busily set about to discover supposed "subtexts" in the librettos and impose their own irrelevant fantasies on every standard repertory piece from Monteverdi to Rossini to Strauss. Apparently, the first performance of the complete three-act *Lulu,* a production devised by Patrice Chéreau at the Paris Opera in 1979, blithely altered one detail after another, completely subverting and falsifying Berg's original design. Whether or not an opera like *Lulu,* in which every point of the composer's conception is precisely and specifically notated, should ever be drastically reinterpreted by a fanciful stage director is debatable. At the very least, a hands-off policy should be declared until the world has had a chance to experience and judge *Lulu* the way Berg conceived it.

That appears to be the motivating force behind John Dexter's fastidious and self-effacing Metropolitan staging. I imagine that fanatical *Lulu* devotees could find instances that depart from the text, but such lapses, if any, must surely be minor ones. What I miss, as I usually do in all Dexter productions, is the underlying theatrical pulse, vigor, humanity, and warmth of the drama. This director's detached treatment of Berg is not much different from his mechanizations of Verdi, Meyerbeer, or Poulenc: Dexter too often makes the stage seem a cold, remote, meaningless place, populated by automatons.

Of course, individual singers with powerful performing personalities and dramatic ideas of their own can sometimes break out of this straitjacket. Fortunately, the Met's cast tries and frequently succeeds—Evelyn Lear's tense and tortured Countess Geschwitz, for example, or Franz Mazura's manically obsessed Dr. Schön/Jack the Ripper or Andrew Foldi's fascinatingly ambiguous Schigolch. As Lulu herself, Julia Migenes-Johnson possesses the right vocal qualifications and physical allure for this difficult role. Dramatically, though, she strikes me as a rather suburban earth spirit, one who could benefit from a stronger guiding hand that might bring out the potential she only suggests. James Levine conducts Berg's extraordinary score with the iden-

Photograph by J. Heffernan.

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Jolsons, a joyous new restaurant success located near the theatre district, presents top notch New York/Continental cuisine in an atmosphere of verve worthy of Jolie himself.

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tical passion and precision that he brought to the same composer's *Wozzeck* earlier this season—just the privilege of hearing the Met orchestra play *Lulu* should be sufficient reason to fill the house at every performance.

Parsifal IS AN EVEN MORE CELEBRATED Levine specialty, both here and at Bayreuth, where the conductor has been in charge of the opera since 1982. This year, Levine has rounded up three principal members of his Bayreuth cast and brought them to New York: Leonie Rysanek (Kundry), Simon Estes (Amfortas), and Kurt Moll (Gurnemanz). For the title role, the Met went Bayreuth one better by engaging Jon Vickers, who sang the same part with such unearthly beauty 21 years ago in his first and last appearance at the Wagner festival. This is obviously a seasoned, closely knit, and intensely committed *Parsifal* family, one that would probably give a memorable performance of the opera under any conditions—even in the Met's insipid fifteen-year-old production, which at no point ever had any special visual or dramatic distinction.

In that respect, Nathaniel Merrill's faceless direction more or less gives the singers carte blanche to do whatever they wish. And when artists of the caliber and experience of Vickers and Rysanek are left to their own devices, many wonderful things can happen. The dynamics of the complex relationship between this Parsifal and Kundry are fascinating to behold, especially during Act II. Unfortunately, at the first performance, Rysanek was in something less than her best voice for the arduous seduction scene—any note above F or G tended to be an adventure, and pitches often veered wildly off the mark. Even at that, the controlled hysteria and rich invention of her chameleon-like impersonation meshed perfectly with the stolid incorruptibility of Vickers's Parsifal, which suggested, not altogether inappropriately, a slightly deranged fundamentalist preacher. Vickers also sang stupendously, giving full value to every note while artfully shaping and sustaining each phrase, no matter how slowly Levine chose to spin out the tempo.

Kurt Moll's lovely liquid bass made Gurnemanz's lengthy narrations seem almost too short, and Simon Estes agonized impressively over Amfortas's physical suffering. In the end, though, this was Levine's *Parsifal*, a musical achievement of consequence. The conductor's grave, nobly paced interpretation may be more delicately shaded and blended at the Met than at Bayreuth, where orchestral sonorities of denser and richer textures can be encouraged without the danger of overwhelming the singers, but the same high artistic purpose registers with equal clarity in both houses. ■

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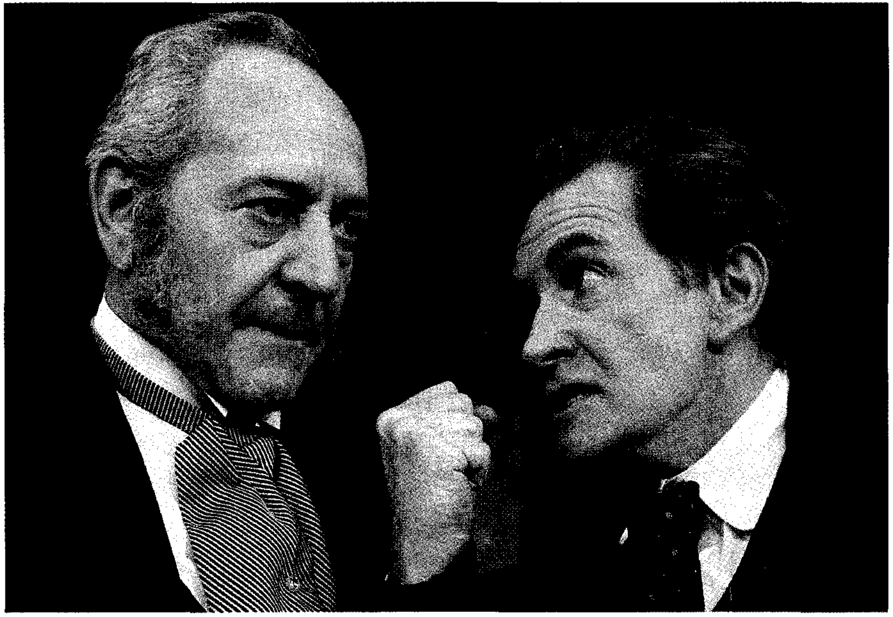
WITH ENEMIES LIKE THIS, WHO NEEDS FRIENDS?

"...With his undaunted humor and precision-crafted plotting, Ibsen is the most thought-provoking author off Broadway..."

THE ROUNDABOUT THEATRE HAS COME UP with improved acoustics and a production of Ibsen's **An Enemy of the People** that, while doing only partial justice to Ibsen, is still the most searching and thought-provoking play off Broadway. For halfway with Ibsen will take you a damn sight farther than all the way with most: This 103-year-old play can still challenge, instruct, and exalt as few others can; and if a century's worth of timeliness does not constitute timelessness, I don't know what does.

The play concerns two great issues: the danger of ecological pollution by waste matter and, more vital yet, the unrelenting hatred of the masses (Ibsen's "compact majority") for the free individual whose vision and outspokenness are damaging to their pocketbooks, even if his truth is a matter of life and death. Ibsen is unrelenting in his contempt for politicians, businessmen, the press, solid citizens whose smugness, cowardice, and stupidity allow governments to become lords of misrule. His hero, Dr. Stockmann, declares, "The liberals are the true enemies of all free men," and, still more profoundly, "The majority is never right. Never!" Stockmann, like Ibsen, belongs to an elite not of birth, privilege, and affluence but of superior intelligence that can crop up anywhere, and of courage to defy the mob, which seems to be in dwindling supply everywhere.

Yet the bitter lessons of the play are set forth with such excitement in the telling, such undauntable humor, such precision-crafted plotting (did ever watch have so many jewels in its movement?) that even those who resent its message may succumb to its enchantments. The workmanlike, actable translation is by Frank Hauser and Anna Bamborough (though I wish it would avoid such solecisms as "general consensus"); the old-fashioned but efficacious staging, by Frank Hauser. Bob Mitchell contributes tastefully functional sets (I liked the Caspar David Friedrich on the parlor wall), A. Christina Giannini dubious costumes (why are Hovstad's lapels hemmed on one side only?), and Dennis Parichy fine, hyperborean lighting whose grays are climactically suffused by an unassertive sun.



A fight for life: *Paul Sparer, Roy Dotrice in* An Enemy of the People.

Roy Dotrice, though he doesn't erase memories of Fredric March, is a savory Dr. Stockmann, his heroism more doggedly reasonable than grand, his vehement rightness not facilely but fiercely lovable. This is a nicely, seriocomically shaded performance—a slow, somewhat ponderous, awakening that leads to a bearish rather than leonine triumph. As the no-nonsense Petra, Janet Zarish is almost equally good, and Gordon Chater's staunchly benighted Aslaksen is scarcely behind. The others, notably the too obvious Hovstad of Mark Capri, are less satisfying, but only Paul Sparer's Peter Stockmann sinks into caricature: a mayor of monstrous, monolithic self-righteousness is reduced to an oily, rascal beadle. How right Rilke was to characterize Ibsen's work as "an unexampled act of violence": Now as scalpel, now as ramrod, and often with sardonic laughter, it implacably belabors human corruption and fatuity.

UNTIL THE OTHER DAY I HAD NO IDEA how truly blissful ignorance is: I had heard of the Greenwich observatory, Greenwich time, and Greenwich, Connecticut, but I had not the slightest inkling of someone called Ellie Greenwich who wrote something that some people considered to be songs. Thus, though I had always loved the lieder of Schubert, Schumann, and Wolf, I had never heard of "Leader of the Pack," to say nothing of "Da Doo Ron Ron." And then there was this musical called **Leader of the Pack.**

To be frank, I have scant use for rock of any kind, though friends I respect have told me that Greenwich's stuff (I can't bring myself to call it music) is palatable, even pleasant, in its pristine form. Be that as it may, what foully bombards us from the Ambassador stage is not likely to delight anyone above the mental age of ten who is not a hearing-aid manufacturer, for it is part of that continuous electronic detonation that nowadays provides young people under 30 with impaired hearing. I wonder just what sort of impaired thinking induced anyone to put two dozen of these numbers by "Ellie Greenwich and Friends" on stage in a sorites of not so much production as reproduction numbers (there's not an original among them) flooding the eye and ear with more varieties of blatancy than Heinz has foods. Wedged in among them are bits of—here I am at a loss for words: plot? anecdote? rutabaga?—well, bits of whatnot, purporting to trace the life of Ellie Greenwich from high school through glory and heartbreak to the present, and that leave one with renewed respect for the question raised in the title of another recent but long-forgotten musical: *Is There Life After High School?*

Somehow we are to feel that the good,

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"...*Leader of the Pack* goes nowhere; in *September,* Godber shows a noble skill..."

rich life of Greenwich was full of great trials and tribulations, though it looks like the most commonplace of success stories, including such standard ingredients as marriage and divorce, in this case to, and from, her songwriting collaborator, Jeff Barry. The highs involve such moments of exultation as "We moved from Lefrak City to Central Park West," and the lows encompass such *cris de coeur* as "Tell me, Ellie, do you really love me or do you only love writing songs with me?" Then the divorce and a dimly muttered-about nervous breakdown, and—after Dinah Manoff, as Young Ellie, disappears—the triumphal entry, twenty years or 80 minutes later (believe me, it comes to the same thing), of middle-aged Ellie in the substantial person of E. G. herself. She proceeds to sing a new song that hurls defiance at all the foregoing "tears and sorrow" with the promise that "we're going to make it after all," which had me internally doing a frantic instant replay in search of the tears and sorrow, only to locate them mostly in the auditorium.

For I had seen a chorus line that would not do the Podunk Orpheum proud; I had seen direction and choreography by Michael Peters that would be spurned not only by MTV but even by the MTA, and dancing that could barely keep up with that; I had seen acting for which a paper bag would have posed as many problems as the labyrinth of Minos; I had seen décor by the usually apt Tony Walton that when it finally vanished and left us with prolonged contemplation of the back wall and its pipes made us sigh with relief; I had seen costumes by Robert de Mora that perhaps should be heard but certainly not seen; and I had seen singers who, with the possible exception of Darlene Love, should be neither heard nor seen. I was forced to conclude that there are cases when even seeing cannot be believed.

Sundry musical adaptations and arrangements were by Jimmy Vivino, Mark Shaiman, and Timothy Graphenreed, with sound by Abe Jacob, all combining to make the audio even more trying than the video. There were "liner notes by Ann Beatts," "additional material by Jack Heifner," and "an original concept by Melanie Mintz"; I'll take an old-fashioned book anytime. But the greatest chance missed was by Pamela Cooper, who chose to please a mere seven producers by lighting the show, when she could have earned the thanks of thousands by blotting it out.

September in the Rain is an oddly tame, backward-harking, nostalgic play for a 29-year-old Britisher to have written, but do not therefore sell John Godber's two-character play short. This is the story of some 40 years in the life of a Yorkshire couple, a miner and his wife, told in terms of their clockworklike vacations in dismal Blackpool, their skirmishes and accommodations, their growing stock of reminiscences and ultimate acquiescence in each other. Sometimes they impersonate one or the other of their two children, and sometimes this or that person they have known or brushed against. But mostly they are themselves: Jack, domineering, unable to show affection but bawling at a performance of *The Student Prince;* and Liz, gently nagging, feebly rebelling, and precariously earning the tenderness she craves. For she, too, is a miner of sorts, who must chip away at Jack's masculine stodginess, at his convention-encrusted heart.

Not that Liz is without her ridiculousnesses, or Jack without redeeming features. But they are not the obvious ones, because Godber, though he writes on the oldest, most ordinary subject—the uneventful marriage of humble persons—manages to track down true idiosyncrasies rather than clichés or generalizations, and gets the faint but authentic sound of two particularized human beings. The first ten or fifteen minutes are a bit shaky, a trifle old-hat; but once we are off on the unending round of near-identical vacations, almost more vacant than the working lives and yet riddled with minuscule incidents, we are treated to the true reek and resonance of humanity. Slowly but ineluctably, we are pulled into these tossed-together thimblefuls of life as Godber, with a noble skill, makes us experience the dignity of the infinitesimal. This is the diametrical opposite of Ibsen's play, yet in its unassuming, too-understated-to-become-sentimental way, it does not lack for insights and revelations.

The production at the Hudson Guild is of a Spartan spareness, which would be lovely except for a too tacky, and uncredited, backcloth. Steve Ryan is an uncannily, as well as cannily, right Jack, almost boorish yet fundamentally sound—and very funny; Susan Greenhill, burdened with the much harder role of Liz, has some difficulties when called on to sound old as well as British, but she, too, comes through touchingly. David Kerry Heefner's direction is economic and efficient, and Phil Monat's lighting does the best it can with an almost bare stage. I recommend *September in the Rain* to those able to follow in the inhibited stirrings of two lowly souls the great, wingless victory of human perseverance. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

SPRING SALE AT ZABAR'S

HERE ARE TERRIFIC PRICES ON FOOD AND non-food items. For example: 9-lb. buckets of Belgian preserves with nine silver-plated serving spoons, retail $30, here $9.95; 17½-oz. gift boxes of Lindt chocolates, retail $14.95, here $8.95; 38-oz. canning jars of French cornichons, retail $10.98, here $6.98; whole Hungarian salamis, retail $7.99 a lb., here $5.99; whole Daniele prosciutti, retail $9.99 a lb., here $5.99; whole roasted turkeys, retail $3.98 a lb., here $2.49; English Stiltons in a crock (340 g.), retail $15.95, here $11.98; 2½-lb. extra-sharp Black Diamond Canadian Cheddars, retail $19.95, here $13.95. On the mezzanine: Braun MPZ4 juicers, retail $19.95, here $12.95; Braun MP50 juice extractors, retail $79.95, here $44.95; Champion juicers, retail $198, here $149.95; Braun eight- and twelve-cup coffee-makers, retail $44.95 and $54.95, respectively, here $29.95 and $34.95; Melitta Comfort ten-cup coffee-makers with removable hot plate, retail $69.95, here $44.95; Toshiba #1200 twelve-cup coffee-maker-and-mill combinations, retail $99, here $69.95; boxes of 100 No. 4 and No. 6 Melitta coffee filters, retail $3.59 and $3.98, respectively, here $2.49 and $2.69; Gaggia espresso-makers, retail $229.95, here $159.95; Krups espresso sets, including espresso-maker, coffee grinder, stainless-steel pitcher, and eight cups and saucers, retail $298, here $229.95; Olympic fan-and-heater combinations, retail $21.95, here $11.98; Bionaire #500 and #1000 ionizer air cleaners, retail $139.95 and $249.95, respectively, here $99.95 and $199.95; Sanyo EF363 turbine fans, retail $44.95, here $31.95; Sanyo Porta Butler rechargeable hand-held vacuum cleaners, retail $29.95, here $21.95; Sanyo 620W compact vacuum cleaners, retail $79.95, here $59.95; Corona UF30 humidifiers, retail $99, here $69.95; Copco 2½-qt. teakettles, retail $17.95, here $11.98; small and large Perfex pepper mills, from France, retail $17.95 and $19.95, respectively, here $11.98 and $13.98; 4- and 7-in. Peugeot wood pepper mills, retail $9.98 and $14.98, respectively, here $6.98 and $9.98; Sabatier 8-in. stainless-steel serrated bread knives, retail $8.98, here $5.98; ten-piece Calphalon cookware starter sets, retail $239.95, here $189.95; French stainless-steel mandolines with guard, retail $129.95, here $59.95; Simac #700 electric pasta-makers, retail $139.95, here $89.95; ISI #8309 syphons, retail $26.95, here $19.95; boxes of ten CO_2 cartridges, retail $2.98, here $1.98; Triple Digitimer clock-and-electronic-timer combinations, retail $19.95, here $14.95. A.E., D.C., M.C., V., checks accepted; mail and phone orders accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th St., N.Y., N.Y. 10024 (787-2000; out-of-state call toll-free 800-221-3347, Mon.–Fri. 9 a.m.–5 p.m.); Mon.–Fri. 8 a.m.–7:30 p.m., Sat. till midnight, and Sun. 9 a.m.–6 p.m.; mezzanine open daily 9 a.m.–6 p.m.; through 5/19.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

CLASSIC DESIGNS

THESE SOPHISTICATED, CLASSIC SEPARATES for women (sizes 2–12), in linen or viscose, are priced below wholesale at this SoHo designer's studio. For example: oversize man-tailored blazers, retail $170 for viscose and $185–$200 for linen, here $55–$65 and $50–$70, respectively; skirts, retail $100–$110 for viscose and $110–$130 for linen, here $30–$40 and $30–$50, respectively; pants in several styles, retail $130 for viscose and $150 for linen, here $40–$60; shorts, retail $110 for viscose and $120 for linen, here $30–$35 and $35–$45, respectively; handkerchief-linen blouses, retail $90, here $25–$35. A group of leather separates include: blazers, retail $550, here $150–$200; pants, retail $350–$400, here $95–$150. Also, last spring's separates, most in sizes 6–10, now 10–20 percent below sale prices on this spring's line. Checks accepted; no credit cards; all sales final. *Okada, 485 Broome St., second floor (925-5881); Tues.–Sun. noon–7 p.m.; 4/16–21 only.*

LOFT SALE

TWO ADJACENT LOFTS ARE HAVING A moving sale: Krasne Two offers accessories for women, and Bamboula features old and new African crafts. Krasne Two is holding a two-week sale with prices 20 percent below wholesale. Included are: Austrian-crystal-and-frosted-glass-bead necklaces, wholesale $75, here $60; Chinese-prayer-bead necklaces, wholesale $75, here $60; aventurine-horn-and-Indian-bead necklaces, wholesale $75, here $60; African-bead-and-brass-disk necklaces, wholesale $95, here $76. Earrings, most in brass or nickel silver, wholesale $18–$75, here $10–$60; hand-painted wood cuff bracelets with or without stones, wholesale $26–$45, here $20–$36. In leather: a few jackets, wholesale $375–$475, here $300–$400; tops to fit women sizes 6–12, wholesale $97.50, here $75; large suede scarves, wholesale

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$185, here $140; also, leather or suede belts with large buckles. Bamboula's sale offers wholesale prices for one week only. Some examples: slightly imperfect hand-painted neck bags, here $2; cowrie-shell belts, here $10; small wall hangings, here $9; straw Kenya bags, here $15 (if perfect), $5 (imperfect); old handmade Pente blankets, here $300; old Dan chairs from the Ivory Coast, here $400; over-9-ft.-long bed carved from one piece of wood, here $5,000. Also, a wide variety of old and new baskets. Cash only; all sales final. *Krasne Two (807-7494) and Bamboula Associates (675-2714), 7 West 22nd St., tenth floor; Mon.–Fri. noon–5:30 p.m. Krasne Two sale through 4/26; Bamboula sale through 4/19.*

COUNTRY CRAFTS

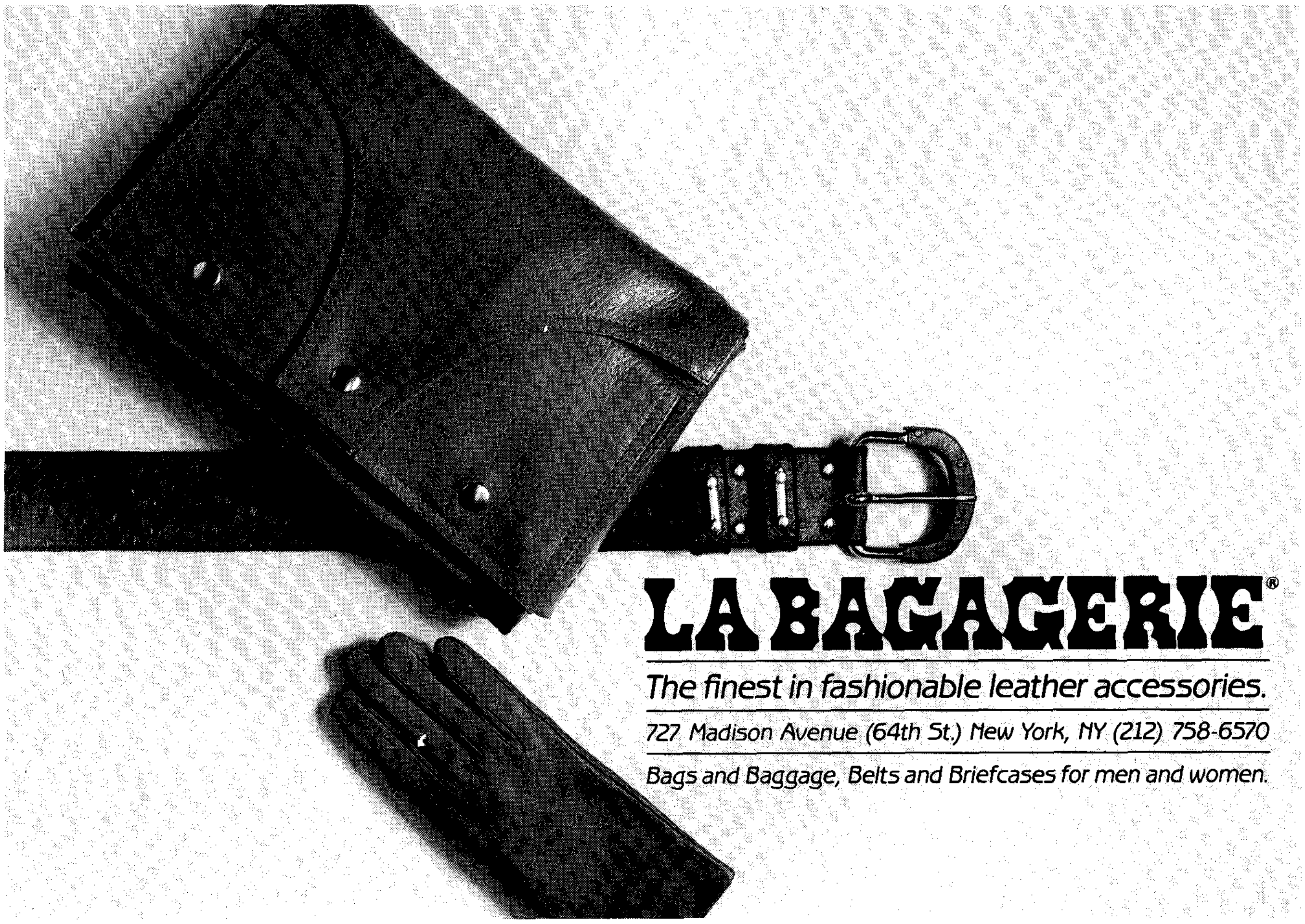
MOST OF THE LOVELY THINGS ON SALE here are from North Carolina, and many are handcrafted. For example: Little Red Riding Hood topsy-turvy dolls (reverse to Grandma and the Wolf), were $52.50, now $39.50; Goldilocks topsy-turvy dolls (reverse to the Three Bears), were $49.50, now $37.50; 12-in. heart-shaped and 14-in. round Spanish-moss wreaths with pastel ribbons, dried flowers, and scented sachets, were $28 and $32, respectively, now $16 and $18; natural-split-oak 8-in. egg baskets, were $35, now $24; 9-in.-basket-making kits, were $13.50, now $7.50; cotton-handkerchief dolls, were $9.95, now $5.95; mustard barbecue sauce, was $10.50 for three 16-oz. bottles, now $2 a bottle; and much more. Checks accepted; no credit cards; all sales final. *Southern Plenty, Ltd., 225 West 106th St., Suite 4A (316-2164); Sat. and Sun. 9 a.m.–6 p.m.; 4/20 and 21 only.*

WAREHOUSE SALE

FIFTEEN SAMPLE PIECES OF CONTEMPORARY Italian furniture designed by Passera are at this warehouse for two days only. For example: armchair in gray Ultrasuede, was $3,120, now $875; two-seat sofa in beige wool-and-rayon-blend tweed, was $3,590, now $700; two-seat sofa in beige Ultrasuede, was $5,240, now $1,200; three-seat sofa in a ribbony silk tweed, was $8,567, now $3,200; desk in green burled wood, was $5,190, now $1,300; two lacquered credenzas, were $5,640 each, now $2,000; bookcase in gray burled wood, was $9,740, now $4,000; dining table in plum lacquer, was $5,760, now $600; dining table in plum lacquer and travertine marble with glass, was $3,365, now $900. Also, coffee tables and cubes. Delivery additional. Checks accepted; no credit cards; all sales final. *The Padded Wagon Warehouse, 120 West 107th St. (222-4880); Wed. and Thurs. 9 a.m.–4:30 p.m.; 4/17 and 18 only.*

YARNS

SOME VERY PRETTY AND INTERESTING yarns are on sale here. For example: Ultrasuede yarn, in 11 colors, was $12 a 50-g. cone, now $8; Montevideo wool yarn, in 12 colors, was $7.25 a 100-g. hank, now $4.50; Estate cotton-rayon-acrylic-and-silk-blend yarn, in 8 colors, was $3.75 a 50-g. ball, now $2.45; Safari-Color cotton-and-wool-blend yarn, in 16 colors, was $4.50 a 50-g. ball, now $2.95; Isabella mohair-acrylic-and-rayon-blend yarn, was $4.95 a 50-g. ball, now $2.50; ABC Cotton cotton yarn, in 28 colors, was $2.95 a 50-g. ball, now $1.95; Chelsea silk-and-wool-blend yarn, was $7.95 a 100-g. hank, now $6.25; bulky-weight-wool yarns, from France, were $5 a 100-g. hank, now $2.50; assorted acrylic yarns, were $3 a 4-oz. ball, now $1.65; a selection of wool, cotton, and acrylic yarns on cones, were $16 a lb., now $10. Shop between 3 and 5 P.M., and you'll get 20 percent off on non-sale yarns. M.C., V., checks accepted; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. 10 a.m.–5:30 p.m.; through 4/27.* ■



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A Complete Entertainment Guide for the Week Beginning Apr. 17.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—*Enormous Changes at the Last Minute.* #2—Thru Apr. 16: *Ballad of the Little Soldier; The Dark Glow of the Mountains.*

2. **VANDAM**—Vandam St. nr. Ave. of the Americas. 675-0498. *The Times of Harvey Milk.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Apr. 18: *Real Life; This Is Spinal Tap.* **AGEE ROOM**—*Hotel New York; Nadja à Paris.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Opening Apr. 19: *What Have I Done to Deserve This?!* #2—*Blood Simple.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Police Academy 2: Their First Assignment.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 15: *The Threepenny Opera; The Blue Angel* (1929). Apr. 16: *Wait Until Dark; Charade.* Apr. 17: *The Mask of Fu Manchu; Mr. Moto Takes a Vacation.* Apr. 18: *On the Avenue; Born to Dance.* Apr. 19–20: *Dark Passage; To Have and Have Not.* Apr. 21: *1900.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Apr. 12–15: *Choose Me; Falling in Love.* Apr. 16–18: *Birdy; The Natural.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Apr. 16: *In the Realm of the Senses; Empire of Passion.* Apr. 17–18: *Bringing Up Baby; Stage Door.* Apr. 19–20: *Rope; The Trouble With Harry.* Apr. 21–23: *Blow-Up; The Passenger.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Return of the Jedi.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Camila.* #2—*Wildrose.* #3—*Stranger Than Paradise.* #4—Thru Apr. 18: *The Makioka Sisters.* Opening Apr. 19: *The Company of Wolves.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Care Bears Movie.* #2—*A Passage to India.* #3—*Amadeus.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Apr. 18: *The Breakfast Club.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Fraternity Vacation.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Beverly Hills Cop.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Cat's Eye.* #2—*Desperately Seeking Susan.* #3—*Mask.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru Apr. 18: *The Killing Fields.* Beg. Apr. 19: *Terminal Choice.* #2—*Ladyhawke.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Police Academy 2: Their First Assignment.* #2—Thru Apr. 18: *Street Love.* Opening Apr. 19: *Moving Violations.* #3—*The Breakfast Club.* #4—*The Falcon and the Snowman.* #5—*Into the Night.* #6—*Porky's Revenge.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Mask.* #2—*Cat's Eye.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Care Bears Movie.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's the Last Dragon.* #2—*Return of the Jedi.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Fraternity Vacation.* **EMBASSY 3**—*Friday the 13th Part V—A New Beginning.* **EMBASSY 4**—*Beverly Hills Cop.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Apr. 15: *Macbeth* (1948); *Hamlet* (1948). Apr. 16–17: *This Is Spinal Tap; Hard to Hold.* Apr. 18–20: *Horsefeathers; Duck Soup; Animal Crackers.* Apr.. 21–22: *Under the Volcano; Wise Blood.* #2—Apr. 15–16: *Eye of the Needle; The Riddle of the Sands.* Apr. 17–18: *Anna Karenina* (1935); *Anna Christie.* Apr. 19–20: *The River* (1984); *Falling in Love.* Apr. 21: *Prince of the City; Serpico.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Amadeus.* #2—*9 Deaths of the Ninja.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Places in the Heart.*

42. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. *King David.* Closed to the public Apr. 16.

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Apr. 16: "French Film Festival."Apr. 15: *L'Aveu.* Apr. 16: *Choice of Arms.* Apr. 19–25: Greek films. Apr. 19: *Rembetiko.* Apr. 19–20: *Revanche.* Apr. 20–21: *Of Colonels and Camouflage.* Apr. 21: *The Price of Love.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Heartbreakers.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Apr. 18: *Porky's Revenge.* Opening Apr. 19: *Moving Violations.*

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Apr. 18: *The Sure Thing.* Opening Apr. 19: *Petit Con.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Beverly Hills Cop.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Fraternity Vacation.* #2—*Police Academy 2: Their First Assignment.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Apr. 18: *The Slugger's Wife.* Opening Apr. 19: *Lily in Love.* **CORONET**—*King David.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Killing Fields.*

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *A Test of Love.* **CINEMA II**—753-0774. Thru Apr. 18: *Lost in America.* Opening Apr. 19: *My First Wife.*

61st Street and Above East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Desperately Seeking Susan.* #2—832-2720. *Places in the Heart.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Alamo Bay.* #2—*Mask.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Cat's Eye.* #2—*9 Deaths of the Ninja.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Ladyhawke.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Assignment.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan.*

81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—*Camila.* #3—*The 400 Blows.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*The Purple Rose of Cairo.* #2—*Streetwise.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 27: "Alfred Hitchcock." Thru Apr. 16: *To Catch a Thief; Notorious.* Apr. 17–20: *Dial M for Murder; Strangers on a Train.* Apr. 21–23: *The Lady Vanishes* (1938); *Rebecca.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

85. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Police Academy 2: Their First Assignment.* #2—*Cat's Eye.* #3—*The Breakfast Club.* #4—*Berry Gordy's the Last Dragon.*

86. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*Lost in America.* #2—*Mask.* #3—*Ladyhawke.* #4—*Return of the Jedi.* #5—*Witness.* #6—*Desperately Seeking Susan.*

87. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Wildrose.* #2—*A Passage to India.*

88. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 15: *Dont Look Back; Chords of Fame.* Apr. 16: *Twentieth Century; The Moon's Our Home.* Apr. 17: *Zatoichi Meets Yojimbo; Kill!* Apr. 18: *Arruza; Pigs; The Perils of Priscilla; Rodeo.* Apr. 19–20: *Alice in Wonderland* (1950); *Animal Farm.* Apr. 21: *Kagemusha.*

89. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 15: *Trouble in Paradise; Design for Living.* Apr. 16: *The Passion of Joan of Arc; Ordet.* Apr. 17: *The Family Game; The Sun's Burial.* Apr. 18: *Children of Paradise.* Apr. 19: *Metropolis; Alphaville.* Apr. 20: *Once Upon a Time in America.* Apr. 21: *Shall We Dance; Top Hat.*

90. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Fraternity Vacation; The Care Bears Movie.* #4—Thru Apr. 18: *9 Deaths of the Ninja.* Opening Apr. 19: *The Company of Wolves.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30 p.m., Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Apr. 19–20 at 6:30: *Der Unbesiegbare* (W. Germany, 1983) by Gusztav Hamos. "New York *Noir,* 1945–60": Apr. 19 at 7:30: *Port of New York* (1949) by Laszlo Benedek (filmmaker present), and *The Killer That Stalked New York* (1951); Apr. 20 at 7:30: *Mr. Universe* (1951), and *Pretty Boy Floyd* (1960).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. "Asians in America." Apr. 19 at 7: *Sweet Jail: The Sikhs of Yuba City* (1984) by Behroze Shroff, and *So Far From India* (1982) by Mira Nair; Nair present.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 17 at 7:30: *Curtain Up* (1953) by Ralph Smart.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. "Deutschland Now." Apr. 18 & 25 at 8: *Love Stinks—Pictures of Everyday Madness* (W. Germany, 1980–81) by Birgit and Wilhelm Hein. Apr. 19 at 8: German Experimental Films 1980–84, Program I. Apr. 21 at 7: Program II; at 9: Program III. Apr. 20 at 8: "New Directions in Japan": Program I.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Apr. 16 at 8: *King Creole* (1958) by Michael Curtiz, with Elvis Presley.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Apr. 10 at 1, 3:15, 6 & 8:30: *Pauline à la plage* (1983) by Eric Rohmer.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Isuzu Yamada, Actress." Apr. 19 at 7:30: *A Cat, Two Women, and One Man* (1956) by Shiro Toyoda. Apr. 20 at 2: *Growing Up* (1955) by Heinosuke Gosho. Apr. 21 at 2: *The Lower Depths* (1957) by Akira Kurosawa.

THE KITCHEN—59 Wooster St. 925-3615. Adm. $3: Apr. 18 at 8, Apr. 19–21 at 8 & 10: *Everglades City* (1984) by Matthew Geller. Free: Thru Apr. 27 in the **Video Viewing Room:** Tue.–Sat. at 1: *Thirty-four Years* (1979) and *First Person, Familiar Places* (1984) by Mark Brady; at 2: "French Video"; 3:30: "Image on the Run": Dutch video.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3; members $2. Apr. 20 at 8: Films by Howard Better.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence." Apr. 19–May 30: "Milton Berle: Mr. Television." (Apr. 17–18, 5:30–7: Berle will conduct seminars at the **McGraw-Hill Theater, 1221 Ave. of the Americas;** adm. $10; members $8.) Thru May 4: "Produced by . . . Herb Brodkin: A Signature of Conviction and Integrity."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Apr. 15 at 6:30 (**Titus Theater 2**): Doug Hall, "Image as Spectacle: Video Works." Films: **Titus Theater 1:** Apr. 18 at 2:30 & 6: "A History of Camera Movement": *Potemkin* (USSR, 1925) by Sergei Eisenstein; at 8: "An Evening in Tribute to Hollis Frampton": *Nostalgia* (1971, Part I of *Hapax Legomena*), and *Gloria* (1979, from *Magellan*). Apr. 19–23: "China Film Week II." Apr. 19 at 2:30: *Family* (1957) by Chen Xihe and Ye Ming; at 6: *Under the Bridge* (1983) by Bai Chen. Apr. 20 at 2: (See Apr. 19 at 6); at 5: (See Apr. 19 at 2:30). Apr. 21 at 2: *In-Laws* (1983) by Zhao Huanzhang; at 5: *Regret for the Past* (1981) by Shui Hua. **Titus Theater 2:** Apr. 16 at 3 & 6:30: *America* (1924) by D. W. Griffith. Apr. 18 at 3 & 6:30: "What's Happening?": *Joint Custody: A New Kind of Family* (1983) by Josephine Hayes Dean. Apr. 20 at 2:30 & 5:30: *America, America* (1963) by Elia Kazan. Apr. 21 at 2:30 & 5:30: *Amor Pedestre* (1914) by Marcel Fabré, and *Addio Giovinezza!* (1940) by Ferdinando Poggioli.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Apr. 15 at 8: *Stroszek* (1977) by Werner Herzog. Apr. 16–18 & 22 at 8, Apr. 19–20 at 7:30 & 10:30, Apr. 21 at 12 noon (singles brunch: special adm.), 5 & 8: *Paris, Texas* (1984) by Wim Wenders; Apr. 19 at 8 (in the **Screening Room**): *Colour* (1982) and *Black at Yale* (1974) by Warrington Hudlin; filmmaker present.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 16 at 12 noon: *Bringing Up Baby* (1938) by Howard Hawks, with Cary Grant and Katharine Hepburn; 2:30: "Collector's Choice." Apr. 18 at 12 noon: *The Chair* (1963) by Richard Leacock, D. A. Pennebaker, and Gregory Shuker; 5:30: *Chan Is Missing* by Wayne Wang; filmmaker present.

NEW YORK UNIVERSITY—Backman Amphitheater, Tisch Hall, 40 W. 4th St. 598-7077. Free. Films by Elia Kazan. Apr. 17 at 4:15 & 7:30: *America, America* (1963). Apr. 19 at 6:15 & 8:45: *A Streetcar Named Desire* (1951).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, senior citizens, and students $3: Thru Apr. 18: "Global Village 11th Annual Documentary Festival." Apr. 15 at 7: "Video From Nicaragua"; 9:30: *Far From Poland* by Jill Godmilow. Apr. 16 at 7: *Gloria: A Case of Alleged Police Brutality* by Oren Rudavsky, *A People United* by Alonzo Speight, and *Beirut: On a Clear Day You Can See Peace* by Alia Arasoughly; 9:30: *Los Sures* by Diego Echeverria, and *Manos a la Obra: The Story of Operation Bootstrap* by Pedro Rivera and Susan Zeig. Apr. 17 at 7: *Women of Steel* by Mon Valley Media, *From Bedside to Bargaining Table* by Tami Gold and Lyn Goldfarb, and *Doris Chase: Portrait of an Artist* by Robin Schanzenbach; 9:30: *Hard Metal Disease* by John Alpert, *Taylor Chain II: A Story of Collective Bargaining* by Gordon Quinn and Jerry Blumenthal, and *The Great Weirton Steel* by Robert MacHover and Catherine Pozzo di Borgo. Apr. 18 at 7: *Flo and Charlie* by Molly Smollett, *Squatters: The Other Philadelphia Story* by Charles Koppelman, and *Fall of the I Hotel* by Curtis Choy; 9:30: *12 November* by William Simonett, *Witness to War: Dr. Charlie Clements* by Deborah Schaeffer, *Reaganocchio* by Ken Kimmelman, *Two Types of Peace: Salvadorean Women* by Sistema Radio Venceremos, and *The Forces of Freedom* by Robert Thurber. Beg. Apr. 19: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: adm. $5/$4: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Free: Fri.–Sun. at 2: *Sanford Meisner: The Theater's Best Kept Secret* (1984) by Nick Doob.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Apr. 20 at 2: *Blood of a Poet* (1930) by Jean Cocteau.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Early Films by Fritz Lang." Apr. 19 at 8, Apr. 21 at 2:30: *Destiny* (1921).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: Apr. 16 at 2 & 6, Apr. 17–19 at 12 noon: *Committed* (1984) by Lynne Tillman and Sheila McLaughlin; Apr. 20 at 12 noon, Apr. 21 at 1: *You the Better* (1983) by Ericka Beckman, *Sticks on the Move* (1984) by Elisabeth Ross and Pooh Kaye, *Traveling Light* (1985) and *Remains to Be Seen* (1983) by Jane Aaron, and *Trial Balloons* (1983) by Robert Breer; Apr. 16 at 3:45, Apr. 17–20 at 2, Apr. 21 at 3: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin; Apr. 17–20 at 4 & 4:20, Apr. 21 at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Berry Gordy's the Last Dragon.* #2—*Ladyhawke.* #3—*Cat's Eye.* #4—*The Care Bears Movie.*

101. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Apr. 18: *Desperately Seeking Susan.* Beg. Apr. 19: *The Company of Wolves.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*9 Deaths of the Ninja.* #2—*Berry Gordy's the Last Dragon.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*The Killing Fields.* #2—*Mask.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Mask.* #2—*Amadeus.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *The Company of Wolves.* #2—*Police Academy 2.* #3—*Desperately Seeking Susan.* #4—*Ladyhawke.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Baby; Desperately Seeking Susan.* #2—*Ladyhawke.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Cat's Eye.* #2—*Mask.* #3—*The Care Bears Movie.* #4—*Police Academy 2.* #5—*Porky's Revenge.* #6—*Fraternity Vacation.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Fraternity Vacation.* #4—*9 Deaths of the Ninja.* #5—*The Care Bears Movie.* #6—*Witness.* #7—*Ladyhawke.* #8—*Desperately Seeking Susan.* #9—*Berry Gordy's the Last Dragon.* #10—*Police Academy 2.* #11—*Cat's Eye.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Ladyhawke.* #2—*Cat's Eye.* #3—*Police Academy 2.* #4—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *The Company of Wolves.* #5—Thru Apr. 18: *Mask; The Care Bears Movie.* Beg. Apr. 19: *Terminal Choice.*

201. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Desperately Seeking Susan.* #2—*Berry Gordy's the Last Dragon.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*Ladyhawke.* #2—*Desperately Seeking Susan.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Mask.* #2—*Cat's Eye.* #3—*Fraternity Vacation.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Police Academy 2.* #2—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *The Company of Wolves.* #3—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.* #4—*9 Deaths of the Ninja.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Police Academy 2.* #2—*Ladyhawke.* #3—*Berry Gordy's the Last Dragon.* #4—*Cat's Eye.* #5—Thru Apr. 18: *Desperately Seeking Susan.* Beg. Apr. 19: *The Company of Wolves.* #6—Thru Apr. 18: *Mask; The Care Bears Movie.* Beg. Apr. 19: *Terminal Choice.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—*Witness.* #2—*Desperately Seeking Susan.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Ladyhawke.* #2—*Cat's Eye; The Care Bears Movie.* #3—*Berry Gordy's the Last Dragon.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—*Mask; The Care Bears Movie.* #2—*Amadeus.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Desperately Seeking Susan.* #2—*Mask.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Porky's Revenge.* #2—*Cat's Eye.* #3—*Berry Gordy's the Last Dragon.* #4—*Police Academy 2.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Apr. 18: *Beverly Hills Cop.* Beg. Apr. 19: *Cat's Eye.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—*Beverly Hills Cop.* #2—Beg. Apr. 19: *Porky's Revenge.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Return of the Jedi.* #2—*Ladyhawke.* #3—*Fraternity Vacation.* #4—*Desperately Seeking Susan.* #5—*The Purple Rose of Cairo.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Apr. 16: *A Passage to India; The Care Bears Movie.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Beverly Hills Cop.* #2—*Mask.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Cat's Eye.* #2—*Police Academy 2.* #3—Thru Apr. 18: *Friday the 13th Part V.*

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Ladyhawke.* #2—*Police Academy 2.* #3—*Desperately Seeking Susan.* #4—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *The Company of Wolves.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Cat's Eye.* #2—*Police Academy 2.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Fraternity Vacation.* #2—*Amadeus.* #3—*Ladyhawke.* #4—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Alamo Bay.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Apr. 18: *Scarface* (1983). Beg. Apr. 19: *The Cotton Club; The Woman in Red.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Desperately Seeking Susan.* #2—*The Purple Rose of Cairo.* #3—*Ladyhawke.* #4—Thru Apr. 18: *The Purple Rose of Cairo.* Beg. Apr. 19: *The Gods Must Be Crazy.* #5—*Mask.* #6—*Fraternity Vacation.* #7—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Cat's Eye.* #2—*Mask.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Cat's Eye.* #2—*Desperately Seeking Susan.* #3—*Amadeus.* #4—*Fraternity Vacation.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Ladyhawke.* #2—*Mask.* #3—*Porky's Revenge.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *The Company of Wolves.* #2—*Desperately Seeking Susan.* #3—*9 Deaths of the Ninja.* #4—Thru Apr. 18: *The Killing Fields.* Beg. Apr. 19: *Moving Violations.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Mask.* #2—*Witness.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Apr. 18: *Beverly Hills Cop.* Beg. Apr. 19: *The Killing Fields.* #2—Thru Apr. 18: *A Passage to India.* Beg. Apr. 19: *The Sure Thing.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Ladyhawke.* #2—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Amadeus.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Witness.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*9 Deaths of the Ninja.* #2—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Alamo Bay.* #3—*Police Academy 2.* #4—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *The Company of Wolves.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*9 Deaths of the Ninja.* #2—*Ladyhawke.* #3—*Fraternity Vacation.* #4—*Amadeus; The Care Bears Movie.* #5—*Mask; Baby.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Fraternity Vacation.* #2—Thru Apr. 18: *Desperately Seeking Susan.* Beg. Apr. 19: *Terminal Choice.* #3—*Mask.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Ladyhawke.* #2—Thru Apr. 18: *Street Love; Baby.* Beg. Apr. 19: *Alamo Bay.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Police Academy 2.* #2—*9 Deaths of the Ninja.* #3—Thru Apr. 18: *Berry Gordy's the Last Dragon; The Care Bears Movie.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Ladyhawke.* #2—*Police Academy 2.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 18: *Street Love.* Beg. Apr. 19: *Beverly Hills Cop.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.* #3—*Night Patrol.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Cat's Eye; The Care Bears Movie.* #2—*Fraternity Vacation.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Cat's Eye.* #2—*Desperately Seeking Susan.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Berry Gordy's the Last Dragon.* #2—*Mask.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 18: *Friday the 13th Part V; 48 Hrs.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Desperately Seeking Susan.* #2—*Cat's Eye.*

401. NEW DORP—HYLAN—351-6601. #1—*Ladyhawke.* #2—*Witness.*

402. NEW DORP—LANE—351-2110. Tent.: *Amadeus.*

403. NEW DORP—RAE—979-0444. #1—*Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Cat's Eye.* #2—*Mask.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.* #2—*Police Academy 2.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Fraternity Vacation.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Desperately Seeking Susan.* #2—*Fraternity Vacation.*

501. BALDWIN—RKO—223-9230. Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Terminal Choice.*

502. BELLEROSE—RKO—775-1351. Thru Apr. 16: *Heaven Help Us.* Beg. Apr. 17: *Vision Quest.*

506. EAST MEADOW—FLICK—794-8008. #1—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Police Academy 2.* #2—*Ladyhawke.* #3—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *The Company of Wolves.* #4—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *The Gods Must Be Crazy.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Ladyhawke.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—Tent.: *Return of the Jedi.* #2—Tent.: *Cat's Eye.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Beverly Hills Cop.* #2—*Fraternity Vacation.* #3—*Police Academy 2.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Terminal Choice.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Police Academy 2.* #2—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Moving Violations.* #3—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Alamo Bay.*

514. HEWLETT—RKO—791-6768. Thru Apr. 16: *Heaven Help Us.* Beg. Apr. 17: *Vision Quest.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Terminal Choice.* #2—Thru Apr. 18: *The Killing Fields.* Beg. Apr. 19: *The Company of Wolves.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Beverly Hills Cop.* #2—*Mask.* #3—*Ladyhawke.* #4—*Cat's Eye.* #5—*Berry Gordy's the Last Dragon.* #6—*Amadeus.*

517. LAWRENCE—RKO—371-0203. #1—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.* #2—*Cat's Eye.* #3—*Ladyhawke.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Apr. 18: *A Passage to India.* Beg. Apr. 19: *Porky's Revenge.* #2—Thru Apr. 18: *The Sure Thing.* Beg. Apr. 19 (tent.): *The Killing Fields.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Cat's Eye.* #2—*The Breakfast Club.* #3—*Mask.* #4—*Fraternity Vacation.* #5—*Witness.* #6—*Berry Gordy's the Last Dragon.*

520. LONG BEACH—LIDO—432-0056. Thru Apr. 18: *Friday the 13th Part V; Uncommon Valor.* Beg. Apr. 19: *Beverly Hills Cop; The Warriors.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Desperately Seeking Susan.* #2—Thru Apr. 18: *The Killing Fields.* Beg. Apr. 19: *The Company of Wolves.* #3—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *The Gods Must Be Crazy.* #4—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Alamo Bay.*

522. LYNBROOK—STUDIO ONE—599-1444. *Return of the Jedi.*

523. MALVERNE—TWIN—599-6966. #1—Thru Apr. 18: *A Passage to India.* Beg. Apr. 19 (tent.): *The Killing Fields.* #2—Thru Apr. 18: *The Breakfast Club.* Beg. Apr. 19 (tent.): *The Sure Thing.*

524. MANHASSET—MANHASSET—627-7887. #1—*The Killing Fields.* #2—*Amadeus.* #3—Thru Apr. 18: *Beverly Hills Cop.* Beg. Apr. 19: *The Gods Must Be Crazy.*

525. MANHASSET—RKO CINEMA—627-1300. *Witness.*

526. MASSAPEQUA—PEQUA—799-6464. *Beverly Hills Cop.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *The Company of Wolves.* #2—*Desperately Seeking Susan.* #3—*Ladyhawke.* #4—*Berry Gordy's the Last Dragon.* #5—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Terminal Choice.* #6—*Police Academy 2.* #7—Thru Apr. 18: *Friday the 13th Part V.* Beg. Apr. 19: *The Gods Must Be Crazy.* #8—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Alamo Bay.* #9—*Witness.*

528. MERRICK—MALL—623-4424. Program unavailable.

529. MERRICK—TWIN—546-1271. #1—*Cat's Eye.* #2—*Witness.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Desperately Seeking Susan.* #2—Thru Apr. 18: *The Breakfast Club.* Beg. Apr. 19: *Beverly Hills Cop.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—*Amadeus.* #2—Program unavailable.

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *Amadeus.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—*The Killing Fields.* #2—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *The Company of Wolves.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*Witness.* #2—*Ladyhawke.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*Desperately Seeking Susan.* #2—*Ladyhawke.* #3—*Mask.*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Mask.*

539. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Police Academy 2.* #2—*Witness.*

540. **ROSLYN—ROSLYN**—621-8488. #1—*Cat's Eye.* #2—*A Sunday in the Country.*

541. **SYOSSET—SYOSSET**—921-5810. #1—*Desperately Seeking Susan.* #2—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *The Gods Must Be Crazy.* #3—*Police Academy 2.*

542. **SYOSSET—UA CINEMA 150**—364-0700. *The Purple Rose of Cairo.*

543. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Return of the Jedi.* #2—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Terminal Choice.* #3—*Berry Gordy's the Last Dragon.*

544. **VALLEY STREAM—SUNRISE**—825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Care Bears Movie.* #4—*The Killing Fields.* #5—*Fraternity Vacation.* #6—*Friday the 13th Part V.* #7—*Cat's Eye.* #8—*Desperately Seeking Susan.* #9—*Ladyhawke.* #10—*The Purple Rose of Cairo.* #11—*Mask.* #12—*Police Academy 2.* #13—*9 Deaths of the Ninja.*

545. **WANTAGH—RKO**—781-6969. *Amadeus.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—Thru Apr. 18: *Police Academy 2.* Beg. Apr. 19: *Terminal Choice.* #2—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Moving Violations.* #3—Thru Apr. 18: *Desperately Seeking Susan.* Beg. Apr. 19: *The Company of Wolves.*

547. **WESTBURY—WESTBURY**—333-1911. #1—Thru Apr. 18: *Places in the Heart.* #2—*Amadeus.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—*Ladyhawke.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19 (tent.): *The Company of Wolves.*

601. **BABYLON—RKO**—669-0700. #1—Thru Apr. 18: *Witness.* Beg. Apr. 19: *Terminal Choice.* #2—*Return of the Jedi.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Mask.* #2—*Beverly Hills Cop.* #3—*Berry Gordy's the Last Dragon.*

603. **BAY SHORE—CINEMA**—665-1722. *Fraternity Vacation.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*Cat's Eye.* #2—*Police Academy 2.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Apr. 18: *Ghoulies.* Beg. Apr. 19: *Porky's Revenge.*

607. **CENTER MORICHES—CENTER**—878-2100. Thru Apr. 18: *Baby; The Breakfast Club.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Desperately Seeking Susan.* #2—*The Purple Rose of Cairo.* #3—*The Breakfast Club.* #4—*Beverly Hills Cop.* #5—*Berry Gordy's the Last Dragon.* #6—*Fraternity Vacation.* #7—*Ladyhawke.* #8—*Mask.* #9—*Cat's Eye.* #10—*Witness.* #11—*The Care Bears Movie.* #12—*Police Academy 2.*

610. **COMMACK—RKO**—499-4545. #1—*The Killing Fields.* #2—*9 Deaths of the Ninja.*

611. **CORAM—PINE**—698-6442. #1—*9 Deaths of the Ninja.* #2—*Beverly Hills Cop.* #3—*Witness.* #4—*Fraternity Vacation.* #5—*Berry Gordy's the Last Dragon.*

612. **EAST HAMPTON—CINEMAS**—324-0448. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—*Ladyhawke.* #4—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Moving Violations.* #5—Thru Apr. 18: *Police Academy 2.* Beg. Apr. 19: *Alamo Bay.*

613. **EAST SETAUKET—RKO FOX**—473-2400. Thru Apr. 18: *The Breakfast Club; The Care Bears Movie.* Beg. Apr. 19: *Terminal Choice.*

614. **ELWOOD—ELWOOD**—499-7800. #1—*Mask.* #2—*Cat's Eye.*

615. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Terminal Choice.* #2—*9 Deaths of the Ninja.*

617. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.* #4—*Cat's Eye.*

618. **HUNTINGTON—RKO WHITMAN**—423-1300. *Mask.*

619. **HUNTINGTON—RKO YORK**—421-3911. *Witness.*

620. **ISLIP—ISLIP**—581-5200. #1—*Mask.* #2—*Ladyhawke; The Care Bears Movie.* #3—Thru Apr. 18: *Amadeus; 9 Deaths of the Ninja.*

621. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Fraternity Vacation.*

622. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Program unavailable.

623. **LINDENHURST—LINDENHURST**—888-5400. Thru Apr. 18: *A Passage to India.* Beg. Apr. 19: *Porky's Revenge.*

624. **MATTITUCK—MATTITUCK**—298-4405. #1—*Cat's Eye.* #2—*Ladyhawke; The Care Bears Movie.* #3—*Amadeus; Mask.*

626. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. *Police Academy 2.* **OUTDOOR**—Thru Apr. 18: *9 Deaths of the Ninja; Street Love.* Beg. Apr. 19: *The Company of Wolves.*

628. **NORTHPORT—NORTHPORT**—261-8600. Thru Apr. 18: *The Falcon and the Snowman.* Beg. Apr. 19: *Porky's Revenge.*

629. **OAKDALE—OAKDALE**—589-8118. Thru Apr. 18: *The Falcon and the Snowman.* Beg. Apr. 19: *Porky's Revenge.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*Police Academy 2.* #2—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Moving Violations.* #3—Thru Apr. 18: *Beverly Hills Cop.* Beg. Apr. 19 (tent.): *The Company of Wolves.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Mask.* #2—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. *Ladyhawke.* **OUTDOOR**—Thru Apr. 18: *9 Deaths of the Ninja; Killpoint.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *The Gods Must Be Crazy.* #2—*Desperately Seeking Susan.*

635. **PORT JEFFERSON—MINI EAST**—928-6555. *Ladyhawke.* **WEST**—*Police Academy 2; The Care Bears Movie.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Thru Apr. 16: *Heaven Help Us.* Beg. Apr. 17: *Vision Quest.*

637. **RIVERHEAD—SUFFOLK**—727-3133. *Fraternity Vacation.*

639. **SAG HARBOR—SAG HARBOR**—725-0010. Thru Apr. 18: *Man Under Suspicion.* Beg. Apr. 19: *A Sunday in the Country.*

640. **SAYVILLE—SAYVILLE**—589-0232. #1—*9 Deaths of the Ninja.* #2—*Cat's Eye; The Care Bears Movie.* #3—*Witness.*

642. **SHIRLEY—TWIN**—281-4466. #1—Thru Apr. 18: *Into the Night.* Beg. Apr. 19: *Porky's Revenge.* #2—Thru Apr. 18: *Berry Gordy's the Last Dragon.*

643. **SMITHTOWN—SMITHTOWN**—265-1551. Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *Moving Violations.*

644. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru Apr. 18: *Mask.* Beg. Apr. 19 (tent.): *The Gods Must Be Crazy.* #2—*Cat's Eye.* #3—*Witness.*

645. **STONY BROOK—LOEWS**—751-2300. #1—*Mask.* #2—*Desperately Seeking Susan.* #3—*Cat's Eye.*

646. **WEST ISLIP—TWIN**—669-2626. #1—Thru Apr. 18: *The Breakfast Club.* Beg. Apr. 19: *Porky's Revenge.* #2—Program unavailable.

647. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Cat's Eye.* #2—*The Killing Fields.*

648. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru Apr. 18: *The Falcon and the Snowman.* Beg. Apr. 19: *Police Academy 2.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Desperately Seeking Susan.* #2—Thru Apr. 18: *Mask.* Beg. Apr. 19: *Alamo Bay.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. *Ladyhawke.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*Ladyhawke.* #2—*Police Academy 2.* #3—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19: *Alamo Bay.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Desperately Seeking Susan.* #2—*The Sure Thing.*

704. **HARRISON—SILVER SCREEN**—835-2961. Thru Apr. 18: *A Sunday in the Country.*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Police Academy 2.* #2—*Witness.* #3—*Cat's Eye.* #4—*Mask.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. Thru Apr. 18: *Amadeus; Baby.* Beg. Apr. 19 (tent.): *The Gods Must Be Crazy.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*Desperately Seeking Susan.* #2—*Police Academy 2.* #3—*Ladyhawke.* #4—Thru Apr. 18: *9 Deaths of the Ninja; The Care Bears Movie.* Beg. Apr. 19: *The Company of Wolves; The Care Bears Movie.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*The Purple Rose of Cairo.* #2—*Police Academy 2; The Care Bears Movie.*

709. **MOUNT VERNON—PARKWAY**—664-3311. *Desperately Seeking Susan.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Desperately Seeking Susan.* #2—*Police Academy 2.* #3—*9 Deaths of the Ninja.* #4—*Fraternity Vacation.* #5—*Cat's Eye.* #6—*Berry Gordy's the Last Dragon.* #7—*Ladyhawke.*

712. **OSSINING—ARCADIAN**—941-5200. #1—*Ladyhawke.* #2—Thru Apr. 18: *Mask.* Beg. Apr. 19: *The Company of Wolves.* #3—*Police Academy 2.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Cat's Eye.* #2—*Mask.* #3—*Desperately Seeking Susan.* #4—*Fraternity Vacation.* #5—*Baby.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—Thru Apr. 18: *Witness.* Beg. Apr. 19: *The Company of Wolves.* #2—*Police Academy 2.* #3—Thru Apr. 18: *The Breakfast Club.* Beg. Apr. 19: *Moving Violations.* #4—*Ladyhawke.*

715. **PELHAM—PICTURE HOUSE**—738-3160. *Beverly Hills Cop.*

716. **PLEASANTVILLE—ROME**—769-0720. #1—*Cat's Eye.* #2—*Desperately Seeking Susan.*

717. **RYE—RYE RIDGE**—939-8177. #1—*Cat's Eye.* #2—*Witness.*

718. **SCARSDALE—FINE ARTS**—723-6699. *The Return of the Soldier.*

719. **SCARSDALE—PLAZA**—725-0078. Thru Apr. 18: *Witness.*

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Moving Violations.* #2—*Ladyhawke.*

721. **WHITE PLAINS—UA CINEMA**—946-2820. Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Moving Violations.*

724. **YONKERS—MOVIELAND**—793-0002. #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *The Gods Must Be Crazy.* #4—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.*

725. **YONKERS—PARK HILL**—969-4477. #1—*Cat's Eye.* #2—*9 Deaths of the Ninja.* #3—*Berry Gordy's the Last Dragon.*

726. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*Amadeus.* #2—*Beverly Hills Cop.* #3—*Berry Gordy's the Last Dragon.*

Rockland County

751. **MONSEY—ROCKLAND DRIVE-IN**—356-4040. *Cat's Eye; Poltergeist.*

752. **NANUET—MALL**—623-6336. Program unavailable.

753. **NANUET—ROUTE 59**—623-3355. Thru Apr. 18: *Porky's Revenge; The Care Bears Movie.* Beg. Apr. 19 (tent.): *The Gods Must Be Crazy.*

754. **NANUET—THE MOVIES**—623-0211. #1—*Berry Gordy's the Last Dragon.* #2—*The Purple Rose of Cairo.* #3—*Cat's Eye.* #4—*Desperately Seeking Susan.* #5—*Amadeus.* #6—*9 Deaths of the Ninja.*

755. **NEW CITY—TOWN**—634-5100. #1—*Mask.* #2—*Fraternity Vacation.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*Ladyhawke.* #2—*Police Academy 2.*

757. **NYACK—CINEMA EAST**—358-6631. *Return of the Jedi.*

758. **ORANGEBURG—303 DRIVE-IN**—359-2021. Beg. Apr. 19: *Moving Violations.*

759. **PEARL RIVER—CENTRAL**—735-2530. *Ladyhawke.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *Mask.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *Beverly Hills Cop.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*Witness.* #2—*Cat's Eye.*

763. **STONY POINT—9 W CINEMA**—942-0303. *Fraternity Vacation.*

764. **SUFFERN—LAFAYETTE**—357-6030. Thru Apr. 18: *Baby.*

765. **WEST HAVERSTRAW—PLAZA**—947-2220. *Witness.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*The Breakfast Club.* #2—*Mask.*

801. **DANBURY—CINE**—743-2200. #1—*Ladyhawke.* #2—*Cat's Eye.* #3—Thru Apr. 18: *The Purple Rose of Cairo.* Beg. Apr. 19: *The Gods Must Be Crazy.*

802. **DANBURY—CINEMA**—748-2923. #1—Thru Apr. 18: *Witness.* Beg. Apr. 19: *Moving Violations.* #2—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *The Company of Wolves.*

803. **DANBURY—PALACE**—748-7496. #1—*Police Academy 2.* #2—*9 Deaths of the Ninja.* #3—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Terminal Choice.*

804. **DARIEN—PLAYHOUSE**—655-0100. *Amadeus.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*Police Academy 2.* #2—*Ladyhawke.*

806. **FAIRFIELD—COUNTY**—334-1411. *Mask; The Care Bears Movie.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Mask.* #2—*The Breakfast Club.*

808. **GREENWICH—PLAZA**—869-4030. #1—*The Purple Rose of Cairo.* #2—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *The Gods Must Be Crazy.* #3—Thru Apr. 18: *Cat's Eye.* Beg. Apr. 19: *Alamo Bay.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. *Ladyhawke.*

810. **NORWALK—CINEMA**—838-4504. #1—*Police Academy 2.* #2—Thru Apr. 18: *The Breakfast Club; Berry Gordy's the Last Dragon.*

811. **NORWALK—NORWALK**—866-9202. *Cat's Eye.*

812. **SOUTH NORWALK—SONO**—866-9202. Thru Apr. 16: *Bizet's Carmen.* Apr. 17–19: *Man of Flowers.* Apr. 20–23: *Cal; The Little Drummer Girl.*

813. **SPRINGDALE—STATE**—325-0250. *Amadeus.*

814. **STAMFORD—AVON**—324-9205. #1—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *The Company of Wolves.* #2—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Terminal Choice.*

815. **STAMFORD—CINEMA**—324-3100. #1—*Ladyhawke.* #2—*Desperately Seeking Susan.* #3—*Witness.*

816. **STAMFORD—PARK PLACE**—323-1600. #1—*Amadeus.* #2—*A Sunday in the Country.* #3—*Entre Nous.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Police Academy 2.* #2—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Moving Violations.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Police Academy 2.* #2—*Ladyhawke.* #3—*Cat's Eye.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Witness.* #2—*The Purple Rose of Cairo.* #3—227-9619. *Desperately Seeking Susan.* #4—226-6666. *Mask.*

820. **WESTPORT—POST**—227-0500. *Amadeus; The Care Bears Movie.*

821. **WILTON—CINEMA**—762-5678. *Ladyhawke.*

New Jersey

(Area Code 201)
Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—Tent.: *Cat's Eye.* #2—*Police Academy 2.* #3—*Mask.*

901. **HARRISON—WARNER**—482-8550. #1—*9 Deaths of the Ninja.* #2—Program unavailable.

902. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Ladyhawke.* #2—Thru Apr. 18: *Mask.* Beg. Apr. 19: *Moving Violations.*

903. **JERSEY CITY—LOEWS**—653-4600. #1—*Friday the 13th Part V.* #2—*Fraternity Vacation.* #3—*Cat's Eye.*

904. **JERSEY CITY—STATE**—653-5200. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*9 Deaths of the Ninja.* Beg. Apr. 19: *The Company of Wolves.* #4—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.*

905. **SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Cat's Eye.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.* #4—*Fraternity Vacation.*

906. **SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Witness.* #2—*Desperately Seeking Susan.* #3—*Police Academy 2.* #4—*Ladyhawke.* #5—*Mask.* #6—*Beverly Hills Cop.*

908. **WEST NEW YORK—MAYFAIR**—865-2010. Thru Apr. 18: *Beverly Hills Cop; Best Defense.* Beg. Apr. 19: *Porky's Revenge.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Desperately Seeking Susan.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Police Academy 2.* #2—Thru Apr. 18: *9 Deaths of the Ninja.* Beg. Apr. 19: *Terminal Choice.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. Thru Apr. 18: *Fraternity Vacation; Baby.* Beg. Apr. 19 (tent.): *Moving Violations.*

913. **EAST ORANGE—RKO HOLLYWOOD**—678-2262. Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *Terminal Choice.*

915. **LIVINGSTON—COLONY**—992-0800. Thru Apr. 18: *Desperately Seeking Susan; Baby.* Beg. Apr. 19 (tent.): *The Purple Rose of Cairo.*

916. **MAPLEWOOD—MAPLEWOOD**—763-3100. *Beverly Hills Cop.*

917. **MILLBURN—RKO**—376-0800. #1—*Cat's Eye.* #2—*Mask.*

918. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Cat's Eye.* #2—*Witness.* #3—*Mask.*

919. **MONTCLAIR—WELLMONT**—783-9500. #1—*Beverly Hills Cop.* #2—*Ladyhawke.* #3—*Berry Gordy's the Last Dragon.*

920. **NUTLEY—FRANKLIN**—667-1777. #1—*Fraternity Vacation.* #2—Thru Apr. 18: *Berry Gordy's the Last Dragon.* Beg. Apr. 19: *The Company of Wolves.* #3—*Cat's Eye.*

921. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Desperately Seeking Susan.* #2—Thru Apr. 18: *Return of the Jedi.* Beg. Apr. 19 (tent.): *The Gods Must Be Crazy.* #3—Thru Apr. 18: *The Killing Fields; The Care Bears Movie.* Beg. Apr. 19: *Alamo Bay.*

922. **VERONA—VERONA**—239-0880. Thru Apr. 18: *Amadeus.* Beg. Apr. 19 (tent.): *The Company of Wolves.*

923. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—*Ladyhawke.* #2—*Police Academy 2; The Care Bears Movie.* #3—Thru Apr. 18: *Porky's Revenge.* Beg. Apr. 19: *Moving Violations.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. *Amadeus.*

931. **CRANFORD—RKO**—276-9120. #1—*Mask.* #2—*Witness.*

932. **ELIZABETH—ELMORA**—352-3483. *Amadeus.*

933. **LINDEN—TWIN**—925-9787. #1—*Mask.* #2—*Cat's Eye.*

934. **ROSELLE PARK—PARK**—245-0358. Thru Apr. 18: *The Breakfast Club.* Beg. Apr. 19: *The Purple Rose of Cairo.*

935. **SUMMIT—STRAND**—273-3900. #1—Thru Apr. 18: *Baby.* #2—*Desperately Seeking Susan.*

936. **UNION—FIVE POINTS**—964-3466. *Police Academy 2; The Care Bears Movie.*

937. **UNION—LOST PICTURE SHOW**—964-4497. *Stranger Than Paradise.*

938. **UNION—RKO**—686-4373. #1—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.* #2—*Beverly Hills Cop.*

939. **WESTFIELD—RIALTO**—232-1288. #1—Thru Apr. 18: *Desperately Seeking Susan.* Beg. Apr. 19 (tent.): *The Company of Wolves.* #2—Thru Apr. 18: *9 Deaths of the Ninja; The Care Bears Movie.* Beg. Apr. 19 (tent.): *The Gods Must Be Crazy.* #3—Thru Apr. 18: *Amadeus.* Beg. Apr. 19: *Alamo Bay.*

940. **WESTFIELD—TWIN**—654-4720. #1—*Cat's Eye.* #2—*Ladyhawke.* #3—*The Breakfast Club.*

Bergen County

950. **BERGENFIELD—BERGENFIELD**—385-1600. Thru Apr. 18: *Fraternity Vacation; The Care Bears Movie.*

951. **CLOSTER—CLOSTER**—768-8800. *Witness.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Cat's Eye.* #2—*Mask.* #3—*Ladyhawke.* #4—*Berry Gordy's the Last Dragon.*

953. **EMERSON—TOWN**—261-1000. *Cat's Eye.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—*Amadeus.* #2—Thru Apr. 18: *9 Deaths of the Ninja; The Care Bears Movie.* Beg. Apr. 19: *The Company of Wolves.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*Desperately Seeking Susan.* #2—*Fraternity Vacation.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*Police Academy 2.* #2—Thru Apr. 18: *Beverly Hills Cop.* Beg. Apr. 19: *The Company of Wolves.*

957. **FORT LEE—SHARON**—224-0202. *Amadeus.*

958. **OAKLAND—TWIN**—337-4478. #1—*Police Academy 2.* #2—*Ladyhawke.*

959. **PALISADES PARK—PARK LANE**—944-1086. #1—Program unavailable. #2—Program unavailable.

960. **PARAMUS—BERGEN MALL**—845-4449. *The Purple Rose of Cairo.*

961. **PARAMUS—CINEMA 35**—845-5070. *Mask.*

962. **PARAMUS—DRIVE-IN**—368-1440. Thru Apr. 18: *9 Deaths of the Ninja; Killpoint.*

963. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Ladyhawke.* #2—*Friday the 13th Part V.* #3—*The Killing Fields.* #4—*The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Return of the Jedi.* #7—*Berry Gordy's the Last Dragon.* #8—*Witness.* #9—*Fraternity Vacation.* #10—*Porky's Revenge.*

964. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Desperately Seeking Susan.* #2—*Cat's Eye.* #3—*Ladyhawke.*

965. **RAMSEY—CINEMA**—825-2090. *Cat's Eye; The Care Bears Movie.*

966. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

967. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru Apr. 18: *A Soldier's Story.* Beg. Apr. 19: *Porky's Revenge.*

968. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Ladyhawke.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—Thru Apr. 18: *Fraternity Vacation.* Beg. Apr. 19: *Terminal Choice.*

969. **RIDGEWOOD—ROSEBUD**—670-9183. Apr. 15–18: *The Women.* Apr. 19–21: *Sons of the Desert; Pardon Us.*

970. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Apr. 18: *Beverly Hills Cop.* #2—Beg. Apr. 19: *Witness.*

971. **TEANECK—MOVIE CITY**—836-3334. #1—Thru Apr. 18: *Amadeus; The Care Bears Movie.* Beg. Apr. 19: *Lily in Love.* #2—Thru Apr. 18: *Baby; 9 Deaths of the Ninja.* #3—Thru Apr. 18: *The Breakfast Club; Street Love.*

972. **TENAFLY—BERGEN**—567-0004. *Amadeus.*

973. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. *Mask.*

974. **WESTWOOD—PASCACK**—664-3200. *Police Academy 2.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York*'s critic.**

ALAMO BAY—(1 hr. 45 min., '85) A rigged morality play about white Texan and Vietnamese refugee fish*ermen struggling over the shrimp trade on the Gulf* Coast. The writer, Alice Arlen, and the director, Louis Malle, have constructed a traditional anti-prejudice melodrama, but they don't have the juice for it; they make us feel bad about ourselves and our country without clarifying the situation or even bringing it to vulgar life. The Vietnamese are all good—hard-working, resourceful, spotless. The Texans are narrow-souled bigots easily taken in by a smooth-talking KKK organizer. The ironies of the situation remain unexplored. No one even points out that the Vietnamese were anti-Communist and that the Texans—many of them Vietnam vets—defended them for years. Amy *Madigan, who has an exhilaratingly direct female* exuberance, is wonderful as a local woman who employs the Vietnamese as fishermen and who loses the bigoted man she loves for that reason. As the lover, Ed Harris has a mean, small town-stud's swagger; his performance is physically expressive but otherwise muffled. Harris's eyes seem dead, as if the actor had withdrawn from the character. Doom-laden music by Ry Cooder. (Apr. 15, 1985) R. 62, 302, 315, 319, 513, 521, 527, 612, 700, 702, 808, 921, 939

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, *in which he first propounded the notion that An*tonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 39, 43, 81, 104, 204, 209, 302, 306, 313, 315, 316, 402, 507, 512, 516, 521, 524, 531, 532, 545, 547, 612, 620, 624, 631, 700, 706, 726, 754, 804, 813, 816, 820, 922, 930, 932, 939, 954, 957, 971, 972

BABY . . . SECRET OF THE LOST LEGEND—(1 hr. 35 min., '85) A young couple, American scientists, discover a baby brontosaurus and decide to raise it. With William Katt, Sean Young, Patrick McGoohan. Screenplay by Clifford and Ellen Green. Dir. B. W. L. Norton. PG. 108, 316, 319, 607, 706, 713, 764, 912, 915, 935, 971

BALLAD OF THE LITTLE SOLDIER—(45 min., '84) and **THE DARK GLOW OF THE MOUNTAINS**—(45 min., '84) Two new documentaries by German filmmaker Werner Herzog, narrated in English. *Ballad of the Little Soldier* concerns the plight of the Miskito Indians of Nicaragua, who are fighting a guerrilla war with the Sandinista government. *The Dark Glow of the Mountains* is a portrait of mountain climber Reinhold Messner. 1

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 5, 36, 68, 85, 90, 100, 102, 114, 201, 206, 208, 214, 220, 300, 302, 308, 315, 317, 320, 330, 403, 501, 513, 516, 519, 521, 527, 543, 602, 609, 611, 615, 642, 710, 725, 726, 754, 803, 810, 814, 904, 905, 913, 919, 920, 952, 963

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 37, 51, 215, 216, 219, 311, 317, 325, 326, 511, 516, 520, 524, 526, 530, 544, 602, 609, 611, 631, 715, 726, 761, 906, 908, 916, 919, 938, 956, 963, 968, 970

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly *hokey, up-from-horror-films style, but also enough* humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a *crazy round of double crosses and misunderstandings* that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 5

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations and the pressure-cooker atmosphere of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 21, 32, 85, 519, 523, 530, 607, 609, 613, 646, 714, 800, 807, 810, 934, 940, 963, 971

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 84

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 13, 81

CAT'S EYE—(1 hr. 34 min., '85) Three stories by Stephen King, adapted for the screen by the author, and related to each other by the presence of a mysterious stray cat. With Drew Barrymore, Candy Clark, Robert Hays, Alan King, Kenneth McMillan, James Naughton, and James Woods. Dir. Lewis Teague. PG-13. 25, 33, 66, 85, 90, 100, 111, 114, 200, 203, 206, 208, 214, 215, 220, 301, 305, 306, 308, 328, 329, 400, 404, 510, 516, 517, 519, 529, 540, 544, 604, 609, 614, 617, 624, 640, 644, 645, 647, 705, 710, 713, 716, 717, 725, 751, 754, 762, 801, 808, 811, 818, 900, 903, 905, 917, 918, 920, 933, 940, 952, 953, 964, 965

THE COMPANY OF WOLVES—(1 hr. 35 min., '85) A teenage girl's lurid dreams of witches and werewolves become interwoven with a tale told by her grandmother. With Angela Lansbury, David Warner, Micha Bergese, and Sarah Patterson. Dir. Neil Jordan. R. 13, 90, 101, 106, 200, 204, 206, 300, 309, 315, 507, 515, 521, 527, 533, 546, 600, 626, 631, 707, 712, 714, 802, 814, 904, 920, 922, 939, 954, 956

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Reviewed in this issue. PG-13. 25, 60, 65, 80, 86, 101, 106, 108, 114, 201, 202, 206, 207, 213, 217, 300, 304, 306, 309, 318, 329, 400, 403, 500, 506, 521, 527, 530, 536, 541, 544, 546, 600, 609, 612, 617, 634, 645, 700, 703, 707, 709, 710, 713, 716, 754, 815, 819, 906, 910, 915, 921, 935, 939, 955, 964, 968

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 1

FRATERNITY VACATION—(1 hr. 35 min., '85) An innocent Iowa college student spends spring break in Palm Springs, California, accompanied by two worldly fraternity brothers. With Stephen Geoffreys, Sheree Wilson, Cameron Dye, Leigh McClosky, and Britt Ekland. Dir. James Frawley. R. 22, 37, 52, 90, 111, 114, 203, 217, 302, 304, 306, 316, 318, 328, 406, 500, 511, 517, 519, 527, 534, 544, 603, 609, 611, 617, 621, 632, 637, 710, 713, 720, 724, 755, 763, 802, 817, 903, 905, 912, 920, 938, 950, 955, 963, 968

FRIDAY THE 13TH PART V—A NEW BEGINNING—(1 hr. 32 min., '85) The *Friday the 13th* series continues, following the exploits of a bloodthirsty, psychopathic killer. With John Shepherd, Shavar Ross, Melanie Kinnaman. Dir. Danny Steinmann. R. 37, 114, 220, 326, 331, 520, 527, 544, 903, 963

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it.

When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 304, 507, 521, 524, 527, 541, 634, 644, 706, 724, 753, 801, 808, 921, 939

★ **HEARTBREAKERS**—(1 hr. 38 min., '85) Callow but extremely enjoyable. Writer-director Bobby Roth, a young Hollywood pro with a background in political filmmaking, has a feeling for sensual surfaces, for casualness and good times, and for sex. The two thirtyfiveish heroes—Arthur Blue (Peter Coyote), a painter specializing in erotic Pop Art canvases, and Eli Kahn (Nick Mancuso), a businessman managing his father's garment factory—have been great friends for years as well as great rivals who spend half their time trying to do each other in. It's hard to take the theme of buddy-buddy competitiveness very seriously—it's hardly fresh—but the two actors are engaging and the portrait of their lives is satisfying as a fantasy of freedom. Kathryn Harrold, as the girl who leaves Blue for another, more successful artist, is blank and hostile, but Carol Laure is extremely amusing as a vampy French gallery employee, and the late Carol Wayne gives a heartbreaking performance as Blue's model, a sad lady with a big chest and a downturned mouth. *Heartbreakers* is a sweeter, more conventional version of such Bertrand Blier films as *Going Places* and *Get Out Your Handkerchiefs.* Cinematography by Michael Ballhaus. (Apr. 1, 1985) R. 47

HOTEL NEW YORK—(1 hr., '84) The comic adventures of a woman filmmaker in Manhattan. With Gary Indiana, Sidney Geffen, and Jackie Raynal. Written and directed by Raynal. 4

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 12, 30, 54, 103, 309, 311, 515, 518, 521, 523, 524, 533, 544, 610, 647, 921, 963

KING DAVID—(1 hr. 57 min., '85) In this sober and rather harsh biblical spectacular, writers James Costigan and Andrew Birkin, and director Bruce Beresford, try to capture the unyielding sternness of the Old Testament—the book devoted to a God whose will can be shockingly arbitrary and cruel and downright unfathomable. King Saul (Edward Woodward), leader of the Hebrews, loses God's favor when he is insufficiently ruthless with the heathen Amalekites. God anoints David (Richard Gere), the youth whom Saul loves, but since Saul wants to hold on to his throne, he hounds the young warrior out of the kingdom. For the first hour or so, Woodward, an excellent British theater actor, gives a rip-snorting performance as the tormented king. Beresford, aided by ace set designer Ken Adam, shows himself a master of scale. He keeps the throne rooms low-ceilinged and small; the gathered hosts of the Israelite and Philistine armies are rather flyblown; the staging of David and Goliath's struggle is comically satisfying. The movie is rhetorical in style but essentially realistic, but once Richard Gere takes over, *King David* collapses. The filmmakers sweeten David too much (after all, this warrior was the Bismarck of old Israel, uniting the tribes into a nation-state), and Gere doesn't have the bearing, the eyes, of a Jewish king. Even the grim Charlton Heston was better at it. (Apr. 8, 1985) PG-13. 42, 53

LADYHAWKE—(2 hr. 1 min., '85) A romantic adventure, based on medieval legend, about a young thief who becomes involved in the struggle to break a spell that binds two lovers. With Matthew Broderick, Rutger Hauer, Michelle Pfeiffer, Leo McKern, John Wood, and Ken Hutchison. Screenplay by Edward Khmara, Michael Thomas, and Tom Mankiewicz. Dir. Richard Donner. PG-13. 30, 45, 67, 86, 100, 106, 108, 114, 200, 202, 206, 208, 217, 300, 302, 304, 307, 313, 316, 319, 324, 401, 507, 509, 516, 517, 527, 535, 536, 544, 600, 609, 612, 620, 624, 633, 635, 701, 702, 707, 710, 712, 714, 720, 756, 759, 801, 805, 809, 815, 818, 821, 902, 906, 919, 923, 940, 952, 958, 963, 964, 968

LILY IN LOVE—(1 hr. 42 min., '85) In this comedy shot in New York, the husband of a screenwriter—a classical stage actor in the John Barrymore tradition—comes across a script she has written and mistakenly believes the role of leading man was meant for him to play. With Maggie Smith, Christopher Plummer, Adolph Green, and Elke Sommer. Dir. Karoly Makk. PG-13. 53, 971

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 55, 86

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 25, 33, 62, 86, 103, 104, 111, 114, 200, 203, 206, 209, 213, 219, 304, 305, 307, 310, 316, 318, 330, 404, 516, 519, 536, 538, 544, 602, 609, 614, 618, 620, 624, 632, 644, 645, 700, 705, 712, 713, 724, 755, 760, 800, 806, 807, 819, 900, 902, 906, 917, 918, 931, 933, 952, 961, 973

MOVING VIOLATIONS—(1 hr. 30 min., '85) A send-up of traffic school, following the adventures of an inept group of students and their overzealous instructors. With John Murray, Jennifer Tilly, James Keach, Wendie Jo Sperber, Sally Kellerman, and Clara ("Where's the beef?") Peller. Screenplay by Neal Israel and Pat Proft. Dir. Israel. PG-13. 32, 48, 204, 304, 309, 405, 513, 546, 612, 631, 643, 714, 720, 721, 724, 758, 802, 817, 902, 904, 912, 923

MY FIRST WIFE—(1 hr. 39 min., '84) An Australian drama about the breakdown of a marriage, and a man's emotional upheaval over the loss of his wife and child. With Wendy Hughes and John Hargreaves. Screenplay by Paul Cox and Bob Ellis. Dir. Cox. 55

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Outraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 84

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 20, 46, 87, 218, 311, 518, 523, 623

PETIT CON—(1 hr. 30 min., '84) In French, Eng. subtitles. A comic portrait of a restless eighteen-year-old French boy. With Bernard Brieux and Guy Marchand. Written and directed by Gérard Lauzier, based on his book of narrative cartoons, *Souvenirs d'un jeune homme.* R. 49

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 41, 60, 547

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy,* return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 7, 32, 52, 68, 85, 106, 111, 114, 200, 204, 206, 214, 220, 300, 301, 308, 315, 320, 324, 405, 507, 511, 513, 527, 539, 541, 544, 546, 604, 609, 612, 617, 626, 631, 635, 648, 702, 705, 707, 708, 710, 712, 714, 756, 803, 805, 810, 817, 818, 900, 904, 906, 911, 923, 936, 956, 958, 974

PORKY'S REVENGE—(1 hr. 34 min.,'85) The Florida high-school students of *Porky's* in another round of raucous comedy. With Dan Monahan, Wyatt Knight, Tony Ganios, Mark Herrier, Kaki Hunter. Written by Ziggy Steinberg. Dir. James Komack. R. 32, 48, 106, 111, 204, 214, 216, 304, 307, 313, 405, 518, 527, 543, 606, 623, 628, 629, 642, 646, 724, 753, 808, 904, 905, 908, 923, 963, 967

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play.* See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 217, 304, 506, 542, 544, 609, 612, 708, 724, 754, 801, 808, 819, 915, 934, 960

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 6

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13, 937

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 82

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College*. A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 49, 311, 518, 523, 703

A TEST OF LOVE—(1 hr. 33 min., '85) The true story of a brilliant Australian teenager with cerebral palsy and her struggle to be released from institutional confinement. With Angela Punch McGregor, Drew Forsythe, Tina Arhondis, Wallas Eaton, Liddy Clark. Screenplay by John Patterson and Chris Bortwick, based on the book *Annie's Coming Out*, by Anne McDonald and Rosemary Crossley. Dir. Gil Brealey. PG. 55

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 2

WHAT HAVE I DONE TO DESERVE THIS?!—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. An unrestrained comedy chronicling the domestic adventures of a housewife. With Carmen Maura. Written and directed by Pedro Almodovar. 5

WILDROSE—(1 hr. 35 min., '84) Lisa Eichhorn stars as a thirty-year-old Minnesota woman, working as a truck driver on a strip-mining site, whose livelihood is threatened by recession. Dir. John Hanson. 13, 87

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 64, 86, 114, 207, 310, 314, 401, 519, 525, 527, 529, 535, 539, 544, 601, 609, 611, 619, 640, 644, 705, 714, 717, 719, 762, 765, 802, 815, 819, 906, 918, 931, 951, 963, 970

Revivals

ALPHAVILLE—(1 hr. 40 min., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. 89

BLOW-UP—(1 hr. 50 min., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, and London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave, and Sarah Miles. 11

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldy position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. 8

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 11

CHARADE—(1 hr. 54 min., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. Dir. Stanley Donen. 8

CHILDREN OF PARADISE—(3 hr. 8 min., '45) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. 89

DUCK SOUP—(1 hr. 10 min., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 38

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. 81

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. 83

METROPOLIS—(2 hr., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. 89

REBECCA—(2 hr. 10 min., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. 83

RETURN OF THE JEDI—(2 hr. 10 min., '83) The third *Star Wars* film, a resolution of the cycle's themes, featuring spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F. A. O. Schwarz. One is grateful for so much craftsmanship and savvy, but the basic material of *Jedi* is heavy and square—George Lucas has confined the jokes to the costuming and the creatures. With Mark Hamill, Carrie Fisher, Harrison Ford, Billy Dee Williams, and Anthony Daniels. Dir. Richard Marquand. PG. 12, 36, 86, 217, 309, 506, 510, 522, 541, 543, 601, 634, 643, 702, 718, 757, 921, 963

SERPICO—(2 hr. 9 min., '73) Sidney Lumet's exciting, slightly demagogic bio of policeman Frank Serpico, a natural hipster and truth teller surrounded by the corrupt New York Police Department of the early seventies. A galvanizing performance by Al Pacino. 38

STRANGERS ON A TRAIN—(1 hr. 41 min., '51) Robert Walker, as a seductive homosexual killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. 83

THIS IS SPINAL TAP—(1 hr. 22 min., '84) Hilarious mock-documentary about the American tour of a stupefyingly bad imaginary rock band, Spinal Tap, comprised of four of the most banal poseurs ever to come out of England. Wickedly funny about the clichés of rock, and a marvelous send-up of pseudo-authentic documentary style. Directed by Rob Reiner; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. 4, 38

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. 8

THEATER

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Broadway

Previews and Openings

Monday, April 15

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring René Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, John Short, Ron Richardson, Aramis Estevez, et al. Previewing now prior to a 4/25 opening. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30.50–$38.50; Fri. & Sat. at 8, $32–$40; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr., 20 min. All major credit cards.

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. Previewing now prior to a 4/16 opening. **Mark Hellinger Theater,** 51st Street & Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

Tuesday, April 16

AREN'T WE ALL?—Claudette Colbert, Rex Harrison, Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's 1923 comedy; with Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, and John Patrick Hurley; directed by Clifford Williams. Story deals with the amorous extravagances of the very rich. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3, $32.50–$42.50; Wed. at 2. $27.50–$37.50. Previews start 4/16 prior to a 4/30 opening. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr., 10 min. All major credit cards. **IRLS**

Now Playing

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Sadler and Miller are standouts! Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Stiller. The production's a wonder; the acting is still a dream come true! Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's excellent production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. **Longacre Theater,** 220 W. 48th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$45; Wed. at 2, $20–$40; thru 6/30 (which is a gala performance). As of 5/7, Wed. at 2, $25–$42.50; all other perfs. $30–$47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merrill has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th (757-7164). All major credit cards. 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Nicol Williamson and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Campbell Scott. Tues.–Sat. at 8, $25–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, and Brian Cox. Tues., Thurs., Fri. & Sat. at 6:45; Wed. & Sun. at 2; $35–$50; thru 5/5. **Nederlander,** 208 W. 41st (921-8000). 4 hr., 55 min. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

TAKE ME ALONG—Musical, based on the 1933 Eugene O'Neill play *Ah Wilderness!,* with book by Joseph Stein and Robert Russell, music and lyrics by Robert Merrill; directed by Thomas Gruenewald. With Robert Nichols, Betty Johnson, Beth Fowler, Kurt Knudson, Gary Landon Wright, Stephen McDonough, Taryn Grimes, Nikki Sahagen. Tues.–Thurs. at 8, $25–$35; Fri. & Sat. at 8, $30–$40; Wed. at 2, $22.50–$32.50; Sat. at 2, Sun. at 3, $25–$35. **Martin Beck Theater,** 302 W. 45th St. (246-6363). 2 hr., 10 min. All major credit cards.

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

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THEATER

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First*, with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.–Thurs. at 8, $19.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, $15–$28.50. **Helen Hayes Theatre**, 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

ALMOST IN VEGAS—Janet Neipris's comedy, directed by Susan Einhorn, follows the moves of a girl, who, while waiting for her married lover to show up, tries to cope with her erstwhile best friend. Featured are April Shawhan, David Little, Susan Cash, and Mitch McGuire. Wed.–Sat. at 8, Sun. at 3; $8; 4/22-5/19. **Theatre Guinevere**, 15 W. 28th St. (279-4200).

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as is the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25; thru 4/21. **Circle Repertory Theatre**, 99 7th Avenue South (924-7100). Play moves to the **Lyceum Theatre**, 149 W. 45th St. (239-6200), starting previews 4/26 prior to a 5/1 opening.

CALIFORNIA DOG FIGHT—Darren McGavin, Mariel Hemingway, Bruce MacVittle, Sheree North, James Remar, and Jimmie Ray Weeks in Mark Lee's play set in a southwestern desert and focusing on an old man who owns a champion dog; directed by Bill Bryden. From 4/17. **The Space at City Center**, 131 W. 55th St. (246-8989).

EDEN COURT—Penny Marshall, Ellen Barkin, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about two blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.– Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16–$18; from 4/19; from 5/6, all tickets are $25. **Promenade Theatre**, Bdway & 76th St. (580-1313).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Sparer, Janet Zarish, Jack Bittner, Mark Capri in a revival of the Henrik Ibsen play; directed by Frank Hauser. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; thru 5/19. **Roundabout**, 100 E. 17th St. (420-1883).

THE FANTASTICKS—A musical fable in its 24th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20–$24.50. A Circle Repertory production. **Douglas Fairbanks Theater**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; *directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3* & 7:30; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30. **Cherry Lane Theatre**, 38 Commerce St. (989-2020).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II, and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12–$15. **South Street Theater**, 424 W. 42nd St. (279-4200).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, and James Harder. Tues–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782). ● **IRLS**

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22–$27.50. **Audrey Wood**, 359 W. 48th St. (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19–$25. Call theater for specific dates. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LIES AND LEGENDS—*The Musical Stories of Harry Chapin* brings to life the story-songs of the late singer/songwriter; directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50; from 4/24. (All preview tickets thru 4/23 are $10.) **Village Gate Theater**, Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater**, 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater**, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

MOWGLI—Musical based on Rudyard Kipling's *The Jungle Books*, adapted and directed by Tom O'Horgan; music by Kirk Nurock, lyrics by C. J. Ellis. With Samir Chondhury, Michael Leslie, Stephen Berger, Kirk Taylor, Cain DeVore, Leslie Feagan, Michelle Hendricks, and Sara Kriegar. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $10–$12.50; thru 4/28. **Judith Anderson Theatre**, 442 W. 42nd St. (279-4200).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.–Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country has escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott, and D. W. Moffett. Tues.–Sun. at 8, Sat. & Sun. at 3; $18 and $20. **Public/LuEsther Hall Theatre**, 425 Lafayette St. (598-7150). **IRLS**

PADUCAH—Carrie Nye and Tammy Grimes star in Sallie Bingham's play which describes some familiar and some unexpected changes that occur in the life of a woman discontent with her married life; directed by Joan Vail Thorne. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15. **American Place Theatre**, 111 W. 46th St. (247-0393).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Call theater for specifics. $12.50–$15. **Westside Arts Theatre**, 407 W. 43rd St. (541-8294).

SALLY'S GONE, SHE LEFT HER NAME—Russell Davis's play, presented by the N.Y. Theatre Workshop, starring Cynthia Nixon, Michael Learned, David Canary, and Robert Leonard, is a comedy about the last day in the life of a perfect American family; directed by Tony Giordano. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $6 from 4/23–30; $12 thereafter. **Perry St. Theatre**, 31 Perry St. (279-4200).

SALONIKA—Jessica Tandy stars in Louise Page's play, set on the Greek island, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn. Tues.–Sat. at 8, Wed. & Sat. at 3; $18–$20. **Public/Anspacher Theater**, 425 Lafayette St. (598-7150). **IRLS**

SEPTEMBER IN THE RAIN—John Godber's play about a Yorkshire couple on vacation at a seaside resort who reminisce about their 30-year marriage; with Susan Greenhill and Steven Ryan; directed by David Kerry Heefner. Wed.–Sat. at 8, Sat. & Sun. at 3; Sun. at 7; $11–$14; thru 4/21. **Hudson Guild Theatre**, 441 W. 26th St. (760-9810).

THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life of the 1920s–1930s author/raconteur. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.75–$18.75. **Actors Playhouse**, 100 7th Ave. So. (691-6226).

SURF CITY—A musical by Danny Jacobson and Barry Vigon focusing on the high feelings, spirit, and fantasies epitomized by the Beach Boys' music and affecting life on the California shores; directed and choreographed by Dennis Rosa. Featured in the cast are Christopher Seppe, Joie Gallo, Julie Ann Jonson, Gordon Lett, Michael Manasseri, Kevin Mullen, Eda Seasongood, and Randall Weiss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $25–$35. **Entermedia Theatre**, 289 Second Ave. (475-4191). Closed

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 5/26. **Public/Shiva**, 425 Lafayette St. (598-7150). **IRLS**

TWO CAN PLAY—The Negro Ensemble Company's third production of its 18th season is by Trevor Rhone, directed by Clinton Turner Ward, and features Sullivan Walker and Hazel J. Medina. It's a domestic comedy, set in Jamaica against a backdrop of political turmoil. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12-$17. **Theatre Four**, 424 W. 55th St. (246-8545).

Theater Companies

AMAS REP—*Manhattan Serenade*, musical celebrating the works of Louis Alter; directed and choreographed by Robert Rizzo. Thurs.–Sat. at 7:30, Sun. at 3; 4/18–5/12; $8. **AMAS Theatre**, 1 E. 104th St. (369-8000).

AMERICAN JEWISH THEATRE—*My Old Friends*, Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. In the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner, Peter Walker, and Robert Weil. 4/20–6/9. Call theater for specifics. **92nd St. Y**, 1395 Lexington Ave. (427-6000, ext. 134).

APPLE CORPS THEATRE—A directors' festival of one-acters in repertory. Program A: Chekhov's *The Boor*, Christie's *The Rats*, Louis Phillips's *The Caravan*. Program B: Richards's *Siam Book*; Molière's *The Doctor In Spite Of Himself*; Frankel's *Post Office*. Thru 4/27. The directors are Edward Farley, Elliott Forrest, John A. C. Kennedy, Gary Richards, Kar Sheridan, and Penelope Hirsch. Call theater for specifics. **Theatre**, 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie*, about an aristocrat who becomes involved with a servant in her family's home; directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theater**, 25 E. 4th St. (777-2017).

ECHO STAGE COMPANY—Three foreign plays—Andrew Dallmeyer's *Hello Dali*, about the painter; Timberlake Wertenbaker's *Abel's Sister*, based on the writings of Yolande Bourcier; Tor Aage Bringsvaerd's *The Land of Otherwise*, a play for children of all ages—played in repertory thru 4/21. Call theater for dates and prices. **Actor's Outlet Theatre**, 120 W. 28th St. (255-2872).

EQUITY LIBRARY THEATRE—*Deathtrap*, a lively revival of Ira Levin's suspense thriller about two writers who play a deadly game; directed by Robert Bridges. The cast features Lewis Morgan, John Donahoe, Maryanne Dempsey, Judith Tillman, and James Bormann. Tues.–Sun. at 8, Sat. & Sun. at 2:30; thru 4/28. **Equity Library Theatre**, 103rd St. and Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Straight From the Ghetto*, a musical collection of political poems, sketches, vignettes and monologues, written and directed by Marvin Felix Camillo; with Neil Harris, Miguel Pinero, Ringo Reyes, and other members of the Company. Thurs.–Sat. at 8; thru 4/20; $6. **Theatre on the Square**, 32 Washington Pl. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild*, *Hey Mr. Rockefeller*, and *Can o' Worms*, political satire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.–Sat. at 8, Sun. at 3; $8–$20; thru 5/6. **Irish Arts Center Theater**, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/8, and all seats are $10. Call theater for specific dates. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey*, comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; with Melanie Mayron, Shirley Stoler, Jacob Harran, Sylvia Kauders, and Geoffrey Pierson; directed by Pamela Berlin. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $12–$15. **Theatre**, 344 E. 14th St. (279-4200).

JUILLIARD THEATER CENTER—From 4/19, a revival of Tennessee Williams's *Night of the Iguana*, directed by John Stix; joined 4/22 by the comedy *Room Service*, by John Murray and Allen Boretz, with Harold Stone directing, and on 5/4 by John Gay's *The Beggar's Opera*, directed by Michael Langham. Call theatre for specifics. **Juilliard Theater**, Lincoln Center, 66th St. & Broadway (call 874-7515, 9:30 a.m. to 5:30 p.m.).

LUNCHTIME THEATRE—Adam Kraar's *Holding Out*, comedy about two co-owners of a computer video dating company; directed by Peter M. Gordon. 4/15–26 at 12:15 p.m. Mon.–Fri. (bring lunch—coffee's on the house). FREE. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

LA MAMA ANNEX—Taylor Meade stars in Alice Notley's *Anne's White Glove*, a dream piece; directed by James Dickson. Tues.–Sun. at 7:30; thru 4/21; $10. **La Mama Theater Annex**, 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—*The Godmother . . . and Other Stories*, a musical-comedy evening starring Camille Saviola; directed by Stuart Ross. Wed., Thurs., & Sat. at 8, Sat. at 11:30, Sun. at 3; $14–$18; 4/24–5/11. **Manhattan Theatre Club**, 321 E. 73rd St. (472-0600).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence*, directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!*, with Geraldine Page as Elizabeth; directed by John Strasberg. $20–$24. Call theatre for dates. Thru 5/19. **Theatre at St. Peter's**, 54th St. and Lexington Ave. (223-6440).

O'LAC REPERTORY ENSEMBLE—C. Dumas's *Return to the River*, drama about a black corporate lawyer's frustrations over his company's South African investments; directed by Randy Frazier; with Daniel Carey, Reginald Bennett, Richard Mooney, Katharine Romaine, Patrick Rameu, Robin Thorne, and John Calonius. Thurs.–Sat. at 7:30, Sun. at 4; $7; 4/18–5/12. **18th St. Playhouse**, 145 W. 18th St. (718 783-2954).

PAN ASIAN REPERTORY THEATRE—Ernest Abuba's drama, *Eat a Bowl of Tea*, inspired by the landmark Louis Chu novel, and set in post-World War II Chinatown, explores the conflict between traditional values and immigrant society; directed by the author. Featured in the cast are Elizabeth Sung, Sandy Hom, Lester J. N. Mau, and Donald Li. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10–$14; from 4/17. **Actor's Outlet Theater II**, 120 W. 28th St. (255-7293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto Y Cancion*, music by composers of past and present times; and the Spanish dancer Pilar Rioja in four different programs. $10–$20; thru April. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

ROYAL COURT REPERTORY THEATRE—*The Hit of the Year*, play about a famous singer (Donna Harris) and the five women who have helped her to reach stardom; written and directed by Phyllis Craig. Thurs., Fri. & Sat. at 8, Sun. at 3; $8. **Royal Court Theater**, 301 W. 55th St. (997-9582).

SOHO REP—Paris Barclay's *Almos' a Man*, based on a short story by Richard Wright, is about a 15-year-old fieldhand in the Depression South; directed by Tazewell Thompson. Thru 5/5. **Soho Rep**, 401 E. 29th St. (679-8828).

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13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th St. (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—Five plays by writers ranging from 10 to 18 will have staged read*ings by professional actors,* and four plays by writers between 15 and 18 will receive professional productions, thru 5/5. Call theatre for specifics--times and dates. **Playwrights Horizons Theatre**, 416 W. 42nd St. (564-1235).

WEST SIDE REPERTORY THEATRE—A revival of Oscar Wilde's *A Woman of No Importance*, directed by A. Castro, about a mysterious woman who suddenly reappears in the life of an elderly Casanova. Fri.–Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. **New Federal**, 466 Grand (598-0400).

ANNA CHRISTIE—A revival of Eugene O'Neill's drama; directed by Anthony Osnato. Presented by The Seventh Sign Theatre Company, Thurs.–Sat. at 8; $7; 5/2–18. **Good Shepherd-Faith Presbyterian Church**, 152 W. 66th St. (208-8718).

APRIL FOOL IN OKEECHOBEE COUNTY—Tom LaBar's play about a mystic who invades the lives of a retired couple living in a trailer court. Wed.–Sat. at 8; $6; thru 4/20. **American Theatre of Actors**, 314 W. 54th St. (581-3044).

BEATRICE ROTH'S TRILOGY—*Seventeen, At That Time I Was Studying Carole Lombard, The Father,* written, directed, performed by Ms. Roth, all dealing with a trip to her past in a Jewish community in Pennsylvania. Thurs.–Sun. at 8, $6; thru 4/21. **Performing Garage**, 33 Wooster (966-3651).

THE BEST VIGILANTE IN BROOKLYN—Cal Loiacono's play, directed by Emanule Pagani. Wed.–Sat. at 8; $6; thru 4/20. Second floor, **Beckmann Theatre**, 314 W. 54th St. (581-3044).

BLESSED EVENT—A 1932 comedy by Manuel Seff and Forrest Wilson portraying the rise of a dirt-dishing gossip columnist who abuses the power of the press; directed by Will Lieberson; with Jack Mahoney, Lee Moore, Susan Monts, and Rende Rae Norman. Wed.–Sat. at 8, Sun at 3; $8; thru 4/28. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

BRIGHT ROOM CALLED DAY—Tony Kushner's play about people in Berlin in the '30s and American in the '80s; directed by the author. 4/18–21, 25–27 at 8, 4/28 at 3; $6. **Theater 22**, 54 W. 22nd St. (691-7441).

BRUCE LEE IS DEAD AND I'M NOT FEELING TOO GOOD, EITHER—Marian Hampton and Ron Perkins costar in Matt Williams's story of life in a Manhattan neighborhood where nice guys don't always finish last (or first, either); directed by Suzanne Brinkley. Mon.–Sat. at 8; $6; 4/21–5/4. **Riverwest Theatre**, 155 Bank St. (243-0259).

CHAPTER TWO—A revival of Neil Simon's autobiographical comedy about his marriage to an actress; directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $7; 4/25–5/12. **Our Studios Theatre**, 147 W. 24th St. (695-5342).

THE CLANDESTINE MARRIAGE—A romantic farce written by the 18th-century actor/manager David Garrick, updated and set in the roaring twenties aboard a private yacht. Wed.–Sat. at 8, Sat. & Sun. at 3; $6; 4/24–5/5. **Repertory Company**, 591 Broadway (595-0896).

COLD AIR—Virgilio Pinera's tale of a woman's struggle to maintain the integrity of her family in pre-Castro Cuba; translated and directed by Maria Irene Fornes. Wed.–Sun. at 8, Sat. & Sun. at 3; $10; thru 4/28. **INTAR Theatre**, 420 W. 42nd St. (695-6134).

COMPANY—Revival of the 1970 musical with book by George Furth, and music and lyrics by Stephen Sondheim; directed by David Perry. It's about the difficulty and joy of forming and maintaining positive relationships. 4/18–20, 23–27 at 8; 4/21 & 28 at 3; $6. **Little Theatre**, 68th betw. Park & Lex (570-5108).

THE CROWS—Sheila MacRae stars in a black comedy about the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford. Featured in the cast are Jerry Cunliffe, Michael Oberlander, and John A. Weaver. Tues.–Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. **Ohio Theatre**, 64 Wooster St. (279-4200).

DIARY OF A MADMAN—Gogol's short story, adapted, directed, and performed by Ismail Abou-El-Kanater. Mon. & Wed. at 8:30, Wed. at 2:30; $8; thru April. **Royal Court Repertory Theater**, 301 W. 55th St. (977-9582).

DOUBLE BILL—Robert Patrick's *My Cup Ranneth Over,* and *Mee Too, Then,* by Tom Dudzick and Steven Smith. Tues.–Thurs. at 8; $5; thru 4/18. **Actors Factory Theater**, 149 W. 29th St. (594-1494).

DOUBLE FEATURE—Murray Shisgal's dark one-acters, *The Typists* and *The Tiger*, about the hopeless struggle of man to communicate with the world. Thurs.–Sat. at 8, Sun. at 3; $7; 4/18–5/5. **Hartley House Theatre**, 413 W. 46th St. (787-1073).

THE EDUCATION OF ONE MISS FEBRUARY: SHARON TWANE—Jean Hackett has the title role in Ralph Pezzullo's play about the desire and aims of women who use their bodies to earn a living; directed by Dana Bate. Featured in the cast are Scott Wakefield, Stacy Courtney, and Kevin Cutts. Thurs.–Sat. at 8, Sun. at 3; thru 4/28. **T.O.M.I. at Park Royal Theatre**, 23 W. 73rd St. (279-4200).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of the Paul Zindel play which focuses on a mother-daughter relationship; with Amy Gordon and Adina Rishe; directed by Michael Ratomsky. **Koch Auditorium**, 245 Lexington Ave. (679-2201).

FERRY TALES—Eugene J. Anthony and Alice Spivak in three one-act comedies (*Five Dollars A Foot, Lady Liberty,* and *The Last Crossing),* all by Don and Rich Werbacher, all set on the Staten Island Ferry, and all directed by Judd Silverman. Wed.–Sat. at 8, Sun. at 3; $8; thru 5/5. **Meat and Potatoes Theatre**, 306 W. 38th St. (564-3293).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center Theater**, 36 W. 62nd St. (489-1940).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the musical with music and lyrics by Stehen Sondheim, book by Larry Gelbart & Burt Shevelove, which takes place on a street in Rome; directed by Lissa Margulies. Fri. & Sat. at 8, Sun. at 7; $10; thru 4/28. **Theatre of Magic**, 771 West End Ave. (663-5380).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.–Sat. at 8; $8. **Beckmann Theatre**, 314 W. 54th St. (541-6328).

THE GRANDPA CHRONICLE—Bernie Passeltiner and Howard Korder star in Bob Morris's play about a recently widowed Orthodox Jew who loves boxing, and handball, who has moved in with a family on Long Island; directed by Robin Saex. Thurs.–Sun. at 8, Fri. & Sat. also at 10; $4; 4/18–28. **Theater for the New City**, 162 Second Ave. (254-1109).

THE HUNCHBACK OF NOTRE DAME—A duet for two men follows the Victor Hugo narrative, adapted by Dan Hurlin, George Sand, & Cordelia Cammack. Thurs.–Sun. at 8; $8; thru 4/28. **Just Above Midtown Theatre**, 503 Broadway (228-3125).

THE JOSLYN CIRCLE—Harding Lemay's tale of relationships among characters haunted by a brother long dead; directed by Kathryn Ballou. Wed.-Fri. at 8, Sun. at 2; $8; thru 5/3. **Neighborhood Group Theatre**, 420 W. 42nd St. (279-4200).

MY FOETUS LIVED ON AMBOY STREET—Ronald Tavel's visual-ensemble theatre piece about an embryo struggling to come to birth in Brooklyn; directed by the author. Thurs.–Sun. at 8; thru 4/28. **Theater for the New City**, 162 Second Ave. (254-1109).

NOT IN FRONT OF COMPANY!—Stephen Kantrowitz's comedy about a Jewish family's attitude toward their gay son; directed by Charlz A. Harfurth. With Apollo Dukakis, Yvette Edelhart, Hope Sacharoff, David Farber, Larry Lubiner, and Rachel Laine Wise. Wed.–Sat. at 8, Sun. at 3; $8; thru 4/28. **Vortex Theatre**, 164 11th Ave. (206-1764).

PINK—*Pinko or The Artist in Spite of Himself*, a comedy about the contemporary art (graffiti) world. Thurs. & Fri. at 10 p.m.; $5; thru 5/4. 8 **B. C. Theatre**, 337 E. 8th St. (254-4698).

ROBERTA—Revival of the Jerome Kern classic, with book and lyrics by Otto Harbach. It takes place in Paris in the '30s and is about American jazz, Russian royalty, gorgeous gowns, and *Smoke Gets in Your Eyes, Yesterdays, Lovely To Look At,* and more. Thurs.–Sun. at 8, Sat. & Sun. at 3; $8; 4/19–5/5. **All Souls Fellowship Hall Theater**, Lexington Ave. at 80th St. (535-3356).

A SAFE LIGHT—Adele Prandini's play tells about the special relationship of three loving women; directed by Francine Trevens; with Susan Chandler, Vicki Phillips, and Teri Sheridan. Thurs, Fri., Sun. at 8, Sat. at 7 & 10; $10. **Shandol Theatre**, 137 W. 22nd St. (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents a dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (718-636-0918).

SEPARATIONS—A play by James Zitlow and Sarah Benolken about the life of Dietrich Bonhoeffer who was murdered in 1945 by the Nazis; with Brian McEleney, David Wiles, and Richard Hogan. Thurs.–Sat. at 8:30, Sun. at 7; $6; thru 4/28. **Divine Theatre**, 50 E. 7th St. (228-0811).

SEX ACTS—Five one-acters about the First Time, with five authors, and five directors. Thurs.–Sun. at 8; $6; thru 4/20. **New Theatre**, 62 E. 4th St. (254-7483).

SHORT-PIECE FESTIVAL—Arthur Kopit's one-acter, *Chamber Music,* plus original works of comedy, choreography, stand-up comedy, poetry, and performance art. Thurs.–Sun. at 8, thru 4/20, 4/21 at 3; $8.50. Call theatre for specific programs. **Our Studios Theatre**, 147 W. 24th St. (777-0536).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle, Laura Elena Surillo, and Iraida Polanco. Performed in English Wed.–Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $10; from 4/24. **Puerto Rican Traveling Theatre**, 304 W. 47th St. (354-1293).

SIT DOWN AND EAT BEFORE OUR LOVE GETS COLD—Barbara Schottenfeld's musical play about an aspiring song writer, with book, music, and lyrics by the author (who also plays the leading role); directed by Anthony McKay. Thurs.–Sat. at 8, Sun. at 3; $8; 4/18–5/17. **American Kaleidoscope Theatre**, 5 W. 63rd St. (279-4200).

SOPHIE'S DRESSES OF DISTINCTION—Musical by Lois and Sheldon Gunsberg, and Donna Lerner. Sophie runs a dress shop by her own wit and ingenuity. The director is Kirk Woodward. Wed.–Sat. at 8, Sun. at 3; $6–$8; 4/24-5/12. **New Vic Theatre**, 219 Second Ave. (793-5563).

TINNED LETTUCE—Edward Gorey has written and designed this parody and choreographer Dan Levans is the director; music is by David Aldrich. From 4/17–27 (and maybe longer—phone for specifics). **New York University Main Stage Two**, 725 Bdway (243-0259).

A TOUCH OF CLASSICS—Three musical adaptations based on books—*Alice Who?, The Good Earth,* and *Escape From the Cold Night Air*—with music by Leo Stella and Michael Plotz, book by E. Taubenslag; directed by Michael Taubenslag. Sun.–Tues. at 8; $6; thru 4/30. **Jan Hus Playhouse**, 351 E. 74th St. (288-6743).

TRANSIENTS WELCOME—Rosalyn Drexler's two one-acters—*Room 17–C,* a comedy, and *Utopia Parkay,* a play about art, the CIA, and murder; both directed by John Vaccaro. Thurs.–Sun. at 8; $4; 4/18–28. **Theater for the New City**, 162 Second Ave. (254-1109).

A TRUE STORY—Gene Ruffini's tale of an American correspondent facing death in Central America; directed by Jane Stanton. Thru 4/21 at 8. **New Vic Theatre**, 219 Second Ave. (718-852-4096).

TWO MYSTERIES—*Cheese in the Crisper, Apples in the Bin,* directed by Judy Ramakers, and *The Phantom of Pumpkin Farm,* directed by Barbara Bunch; both written by Janet Bruders. Fri.–Mon. at 7:30; $8; 4/19–22. **Eccentric Circles Theatre**, 158 W. 23rd St. (242-9249).

THE UNTIMELY DEMISE OF SIMON LESVITSKY—Kevin Duffy's play, with Mike Wenger, Lenora Champagne, Christalia Volaitis, Ann Ellis, and Michael Stiller. Fri.–Sun. at 8; $6; thru 4/21. **Chandalier**, 120 Ave. C (420-8103).

WHODUNNIT—Revival of Anthony Shaffer's play; directed by Bill Kearns. 4/20, 21, 26, 27, at 8, 4/28 at 3; $6. **Kittredge Club**, 109 E. 39th St. (988-0771).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KAREL APPEL—Paintings from 1948-1951, the period known as COBRA, thru 4/30. Goodman, 1020 Madison (772-2288).

OSCAR BLUEMNER—A retrospective of his landscape paintings, thru 5/4. Mathes, 851 Madison (249-3600).

JACOBO BORGES—Over seventy drawings and paintings on paper with themes ranging from nature and wildlife to musicians, thru 5/18. CDS, 13 E. 75th (772-9555).

JUDY CHICAGO—25 works executed in a variety of needlework techniques, in a series entitled, "The Birth Project," thru 4/27. ACA, 21 E. 67th (628-2440).

PIERRE DUNOYER—Abstract paintings, thru 5/4. Haime, 1000 Madison (772-7760).

VICTOR ELMALEH—New paintings and tapestries, thru 5/4. Staempfli, 47 E. 77th (535-1919).

LAWRENCE FADEN—Paintings and hand-colored lithographs of objects in the artist's loft, thru 5/11. Einstein, 1018 Madison (628-8782).

HERBERT FERBER—Twenty-two sculptures in bronze, brass, copper and lead, made between 1953-1969, thru 5/2. Knoedler, 19 E. 70th (794-0550).

MARSDEN HARTLEY—Paintings and drawings, thru 4/27. Salander-O'Reilly, 22 E. 80th (879-6606).

PAUL JENKINS—New paintings from his "Broken Prism Series," thru 4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

YURI KUPER—Paintings and sculptures of objects often found in an artist's studio, such as brushes, boxes, 4/17-5/18. Bernard, 33 E. 74th (988-2050).

LE CORBUSIER—Architectural drawings, many of them from his most well-known projects, thru 5/18. Prakapas, 19 E. 71st (737-6066).

ABBY LEIGH—Paintings of views as seen through windows, thru 5/18. Adler, 21 E. 67th (249-2450).

DAVID LEVINE—Watercolors of beach scenes, portraits, Coney Island rides and figure studies, thru 5/10. Forum, 1018 Madison (772-7666).

HENRI MATISSE—Drawings, etchings, lithographs and aquatints, 4/16-5/18. At Davidson, 43 E. 78th (734-6702) and Isselbacher, 41 E. 78th (472-1766).

MAUREEN MCCABE—Recent assemblages that depict the artist's own fairy tales, thru 5/25. Friedman, 26 E. 82nd (794-8950).

JIM MCLEAR/STEVE MCCALLUM—Portraits and landscape paintings/Geometric abstract paintings. Thru 5/2. Stone, 48 E. 86th (988-6870).

JOAN MITCHELL—Eight large paintings and a group of drawings, all from the 'sixties, thru 5/4. Fourcade, 36 E. 75th (535-3980).

LOUIS MONZA—Contemporary folk paintings by a West Coast primitive, thru 5/4. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HERMANN DUDLEY MURPHY—Recently-discovered paintings, of Venetian architecture, and landscapes, by this Boston School painter, thru 5/11. Graham, 1014 Madison (535-5767).

ODD NERDRUM—Drawings, thru 4/30. Hamilton, 19 E. 71st (744-8976).

PAUL RESIKA—Recent paintings of land- and seascapes done directly from nature, 4/18-5/18. Graham Modern, 1014 Madison (535-5767).

LUDWIG SANDER—Paintings with geometric fields of color, thru 4/27. Knoedler, 19 E. 70th (794-0550).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

JILL SEBASTIAN—Eleven wall sculptures that depict a child's suicide, thru 4/28. Urdang, 23 E. 74th (288-7004).

CHARLES SELIGER—Paintings with intricate forms derived from nature, thru 4/20. Schlesinger-Boisante, 822 Madison (734-3600).

SCOTT SHERK—Sculptures inspired by nudes and still-lifes, made of aluminum, wood, paint, plexiglas and light fixtures; plus shadow drawings, thru 4/20. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, thru 5/25. Ericson, 23 E. 74th (737-6155).

WALTER STOHRER—Abstract paintings with broad strokes of color and scribbled, primitive drawing in them, thru 4/27. Lefebre, 47 E. 77th (744-3384).

SALLY VAGLIANO—Multi-paneled landscape paintings that juxtapose realism with abstraction, 4/16-5/4. Sachs, 980 Madison (734-7795).

CYNTHIA VILLET—Constructions and collages made of handmade paper, thru 5/4. Kouros, 831 Madison (879-5454).

ISAAC WITKIN—Recent abstract sculptures in bronze, 4/20-5/18. Hirschl & Adler, 851 Madison (744-6700).

THOMAS WOODRUFF—Figurative paintings depicting people in various predicaments, thru 5/4. Taghinia-Milani, 1080 Madison (570-6173).

ALBERT YORK—Small-scale paintings of cows and dogs in rural Long Island landscapes, thru 4/27. Davis & Langdale, 746 Madison (861-2811).

57th Street Area

GREGORY AMENOFF—Thick-surfaced abstract paintings that refer to nature, thru 4/27. Miller, 724 Fifth (246-1625).

MARY A. ARMSTRONG—Symbolic paintings with images of trees in them, thru 4/27. Munroe, 56 W. 57th (246-9616).

LUIS CRUZ AZACETA/WILLIAM BECKMAN—Intensely-colored paintings with bizarre imagery, such as self-portrait as a pull-toy, with the artist's head surmounting an animal body on wheels/Small landscape oil sketches done out-of-doors. Thru 5/2. Frumkin, 50 W. 57th (757-6655).

MAX BECKMANN/MARTIN CHIRINO—Paintings and works on paper by this German Expressionist/Forged-iron sculptures of a series of abstracted heads. Thru 4/24. Borgenicht, 724 Fifth (247-2111).

MORRIS BLACKBURN—Woodcuts and screen prints by an artist who taught at the Pennsylvania Academy of Fine Arts for more than a quarter of a century, thru 5/11. Cole, 101 W. 57th (333-7760).

NELL BLAINE—Landscapes and still life paintings with brilliant colors, thru 4/24. Fischbach, 24 W. 57th (759-2345).

KENNETH CALLAHAN—Recent paintings and drawings that take their forms from patterns found in nature, thru 4/27. Kraushaar, 724 Fifth (307-5730).

RICHARD CARBONI—Intensely-colored mixed-media constructions and works on paper, thru 4/27. Getler/Pall/Saper, 50 W. 57th (581-2724).

RAFAEL CAUDURO—Paintings that depict the results of urban decay as evidenced in the erosion of walls, both interior and exterior, thru 5/4. Rosenberg, 20 W. 57th (757-2700).

LYNNE CLIBANOFF—Architectural environments that manipulate light, thru 4/27. Markel, 50 W. 57th (581-1909).

THOMAS AQUINAS DALY—Watercolors of scenes from nature, thru 4/27. Grand Central, 24 W. 57th (867-3344).

MELL DANIEL—Ink drawings of geometric forms derived from nature, thru 4/24. Deutsch, 20 W. 57th (765-4722).

ELIZABETH DE CUEVAS—Drawings and metal sculptures inspired by Egyptian, Mayan, and Indian civilization, thru 5/4. Jackson, 52 E. 57th (755-6778).

DAVID DEWEY—Watercolors of New England architecture, thru 4/27. Tatistcheff, 50 W. 57th (664-0907).

MARTHA DIAMOND—Large-scale paintings of city buildings, thru 4/27. Alexander, 20 W. 57th (757-3721).

CAROL DUNHAM—Abstract paintings in casein, on wood veneers that resemble school desk surfaces, thru 4/27. Baskerville + Watson, 24 W. 57th (582-0058).

MAURICE FREEDMAN—Paintings of the Italian and French countryside, the coast of Spain, Cape Cod, and Maine, thru 5/4. Midtown, 11 E. 57th (758-1900).

HELIOFF—Abstract paintings with geometric compositions, in a series entitled, "Hommage to Segovia," thru 4/27. Phoenix, 30 W. 57th (245-5095).

BILL JACKLIN/RAYMOND MASON—Works on paper, in oil and watercolor, depicting figures in rooms/Painted resin sculptures, bronzes, drawings and watercolors, from 1952-1985, thru 4/20. Marlborough, 40 W. 57th (541-4900).

VALERIE JAUDON—Large-scale abstract paintings with patterns that refer to the interiors of mosques and the arches and gables of medieval cathedrals, thru 5/4. Janis, 110 W. 57th (586-0110).

JASPER JOHNS—Trial proofs from 1960-1977, thru 5/3. Alexander, 20 W. 57th (757-3721).

ROBERT JORDAN—Paintings of New England and Midwestern landscapes, thru 5/11. French, 41 W. 57th (308-6440).

ANSELM KIEFER—Mixed-media pieces with lead, completed in the past year, that refer to biblical and cabalic sources, thru 5/11. Goodman, 24 W. 57th (977-7160).

KIMURA—Recent paintings and drawings, thru 4/27. Siegel, 24 W. 57th (586-0605).

DAVID LIGARE—Allegorical paintings of Greek gods and fables, into which the landscape of northern California has been incorporated, thru 4/24. Schoelkopf, 50 W. 57th (765-3540).

MORRIS LOUIS—Drawings, from 1948-1953, thru 4/27. Emmerich, 41 E. 57th (752-0124).

JOHN MARIN/CHARLES BURCHFIELD—Watercolors by both, thru 4/20. Kennedy, 40 W. 57th (541-9600).

ALICE TRUMBULL MASON—Etchings and woodcuts, thru 4/27. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

ELIE NADELMAN—Drawings made in 1921, in ink and pencil, of heads and standing figures, by this folk artist, thru 5/4. Zabriskie, 724 Fifth (307-7430).

GEORGE NICK—Oil paintings of suburban Boston and Jerusalem, thru 5/9. De Nagy, 41 W. 57th (421-3780).

BETTY PARSONS—A retrospective of wood sculpture, paintings and works on paper, thru 5/4. Armstrong, 50 W. 57th (582-8581).

PEDRO PEREZ—Constructed environments, paintings and mixed-media drawings by a young Cuban artist, thru 4/27. Pearl, 38 E. 57th (838-6310).

VICTOR PESCE—Thick-surfaced, mostly blue paintings depicting loosely-drawn portraits and figures, thru 4/27. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID REED/BETTY WOODMAN—Abstract paintings that integrate color, texture and compositional rhythm into vertical and horizontal panels/Italian vases that are lyrical interpretations of Minoan, Greek, and Etruscan earthenware. Thru 4/27. Protetch, 37 W. 57th (838-7436).

MARK ROTHKO—Large-scale acrylic paintings from 1969 and early 1970, known as his dark or "black" paintings, also works on paper, thru 4/27. Pace, 32 E. 57th (421-3292).

BARBARA SANDLER—Paintings from a series entitled "Animal Dreams," that juxtapose images of wild animals with architectural elements, thru 4/25. Segal, 63 E. 57th (486-2297).

JOHN SEERY—Expressionistic paintings of flowers, plus works on paper, 4/16-5/11. Gruenebaum, 38 E. 57th (838-8245).

LEOPOLD G. SEYFFERT—Paintings and drawings by this American figure and portrait painter (1877-1956), thru 5/11. Berry-Hill, 743 Fifth (371-6777).

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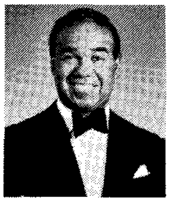

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ART

STEVEN SINGER—Plate steel sculptures, bent into shapes as diverse as reclining nudes and preying wildcats, thru 4/18. Kornblee, 20 W. 57th (586-1178).

NED SMYTH/BILLY SULLIVAN—Five mosaic reliefs of odalisque figures in dense jungle landscapes /Paintings and drawings about decadence in contemporary society, thru 4/20. Solomon, 724 Fifth (757-7777).

DONALD SULTAN—Paintings with apocalyptic images, such as forest fires and industrial landscapes polluted by toxic waste, incorporating materials such as latex, tar, plaster, tiles, thru 4/27. BlumHelman, 20 W. 57th (245-2888).

JONATHAN THOMAS/RUTH VOLLMER—Abstract paintings on wood and canvas/Spheres made of a variety of materials, including bronze, Plexiglas, wire mesh. Thru 4/27. Tilton, 24 W. 57th (247-7480).

HAROLD TOVISH—Sphere-shaped sculptures with human faces inside, revealed through cracks in the sphere, thru 4/27. Dintenfass, 50 W. 57th (581-2268).

A. A. USHENKO—Realist paintings, thru 4/27. Viridian, 52 W. 57th (245-2882).

JAMES WOLFE—Large-scale painted metal sculptures, thru 4/20. Emmerich, 41 E. 57th (752-0124).

East Village

GRETCHEN BENDER—Mixed-media wall pieces that draw on commercial television, corporate logos and computer-generated imagery, thru 4/27. Nature Morte, 204 E. 10th (420-9544).

ELLEN BERKENBLIT—Small-scale paintings with personal symbols, thru 4/28. Semaphore East, 157 Ave. B (475-2130).

PATRICE CAIRE—Oil paintings of the figure, thru 4/28. Facchetti Burk, 328 E. 11th (477-3385).

CHAMOON—Figure paintings in vivid colors, 4/21-5/15. Smith, 339 E. 10th (473-5995).

ARTHUR GONZALEZ—Recent clay sculpture, thru 5/5. Sharpe, 175 Ave. B (777-4622).

SUSAN EVE JAHODA—Hand-colored photographs that explore human relationships, 4/17-5/24. Area X, 200 E. 10th (477-1177).

NINO LONGOBARDI—Paintings about life and death, thru 5/7. Eastman-Wahmendorf, 216 E. 10th (420-9109).

WILL MENTOR—Abstract paintings, 4/18-5/19. Wolff, 513 E. 6th (460-5844).

WAYNE MILLER—Paintings that explore key events in the artist's life, thru 5/5. Pictogram, 443 E. 9th (505-5576).

HUCK SNYDER—Paintings and sculpture about death and rebirth, as interpreted throughout history in art and literature, using secular symbols and gestures from Old Master paintings, thru 4/28. Limbo, 647 E. 9th (475-5621).

SoHo and TriBeCa

PETER AGOSTINI/ED BAYNARD—Sculptures of women/Watercolors of flowers in American art pottery. Thru 4/27. Steinbaum, 132 Greene (431-4224).

ARAKAWA—Paintings that are prehistoric depictions of space and matter, thru 5/11. Feldman, 31 Mercer (226-3232).

ELVIRA BACH—Expressionistic paintings of women by an artist from Berlin, thru 5/4. Bryers, 111Greene (925-8058).

JENNIFER BARTLETT—New paintings, sculptures and works on paper, thru 4/27. Cooper, 155 Wooster (674-0766).

ROBERT BEAUCHAMP—Fantastic paintings of figures and animals in landscapes, thru 5/18. Knowlton, 153 Mercer (431-8808).

HOWARD BEN TRE—Free-standing columns, cast in solid glass with patinated copper inlays, which are reinterpretations of ancient Greek architecture, thru 4/27. Cowles, 420 W. Broadway (925-3500).

JAMES BIEDERMAN—Wall sculptures and paintings, thru 4/27. Weber, 142 Greene (966-6115).

TOM BILLS/CAROLE SEBOROVSKI—Abstract sculpture in concrete and steel/Charcoal and oil stick drawings on paper. Thru 4/20. Manhattan Art, 81 Greene (219-2007).

ARNOLD BITTLEMAN—Paintings and drawings of landscapes and the figure, thru 5/5. Milliken, 98 Prince (966-7800).

MEL BOCHNER—Oil paintings on sized canvases, thru 4/20. Sonnabend, 420 W. Broadway (966-6160).

WERNER BUTTNER—Eleven large-scale paintings in which the images are an interpretation of the language and meaning of the painting's titles, thru 4/20. Metro Pictures, 150 Greene (925-8335).

STEVEN CAMPBELL—New paintings that depict the adventures of "hikers"—large, lumpy characters invented by this artist, thru 4/20. Toll, 146 Greene (431-1788).

MICHAEL CLARK—Sculpture, paintings, monotypes and a folding screen, with images such as trains, planes, cars and horses, 4/16-5/18. Nichols, 83 Grand (226-1243).

FRANCESCO CLEMENTE—New work. At Boone, 417 W. Broadway (431-1818), thru 4/20, and at Castelli, 142 Greene (431-6279) and Sperone Westwater, 142 Greene (431-3685), thru 4/23.

PAULA COLLERY—Paintings that make references to folk art, with imagery derived from the artist's travels in South America, the Virgin Islands, and Europe, thru 4/27. Germans Van Eck, 420 W. Broadway (219-0717).

BRETT DE PALMA—Large-scale paintings with images, such as trees, made of fabric and incorporated as collage, thru 4/20. Shafrazi, 163 Mercer (925-8732).

DOREL DOBOCAN—Pastel paintings of landscapes, interior scenes and still lifes, thru 4/27. Sander, 51 Greene (219-2200).

MARGARET BAILEY DOOGAN—Expressionistic portraits of women in the arts, accompanied by a soundtrack of interviews with her subjects, thru 5/11. Starkman, 465 W. Broadway (228-3047).

NANCY DWYER—Multi-media pieces with images, "logos," and words in them, constructed of Plexiglas, florescent lighting, cut brass and formica; plus light boxes, 4/17-5/11. Semaphore, 462 W. Broadway (228-7990).

AGNES EMANUELLI—Paintings of imaginary jungle scenes with exotic birds, thru 5/19. Naifs et Primitifs, 172 Prince (925-0918).

RICHARD ESTES—Twelve realist paintings from 1967-1984, thru 4/27. Meisel, 141 Prince (677-1340).

LUIS FRANGELLA—Paintings with sculptural surfaces built up of various miniature objects, such as terra-cotta heads, Mickey Mouse, the RCA dog, 4/20-5/18. Bromm, 90 W. Broadway (732-6196).

JIM GINGERICH/DEBRAH PEARSON—Paintings and works on paper depicting personal fantasies and intimate relationships, 4/18-5/18. Baum, 109 Hudson (219-9854).

ROBERT GORDY—New monotypes that are studies of emotional conditions expressed by the human head, thru 5/1. Kind, 136 Greene (925-1200).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 5/25. Carpenter + Hochman, 420 W. Broadway (219-0110).

JOYCE KOZLOFF/DAISY YOUNGBLOOD—Watercolors of imaginary architectural spaces/Recent sculpture. Thru 5/4. Gladstone, 152 Wooster (505-8690).

STUART KRISEL—Stone and steel sculpture, thru 5/2. Ward-Nasse, 178 Prince (925-6951).

LISA LAWLEY—Surrealistic landscape paintings that depict this artist's travels through China, thru 4/27. Twining, 568 Broadway (431-1830).

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative photographs taken in Greece and West Germany, thru 4/20. Stoler, 13 White (966-5090).

THOMAS NOZKOWSKI—Abstract paintings, in oil on canvas board, thru 5/1. Esman, 70 Greene (219-3044).

JACK OX—Drawings based on musical compositions of the Western tradition, including Gregorian chants, works by Bruckner, Bach, Debussy, others, thru 5/4. Condeso/Lawler, 76 Greene (219-1283).

ANTHONY POLIZZI—Abstract paintings with architectural elements, thru 5/4. Littlejohn-Smith, 133 Greene (420-6090).

ED RAINEY—Drawings in a series entitled, "Those Amazing Fly Control Tags!," thru 4/30. Brandt, 568 Broadway (475-2224).

PAULA REGO—Paintings that are a colorful, graphic combination of folklore, fairytale and the artist's private fantasy, thru 5/4. Art Palace, 611 Broadway (473-3178).

JACK SAL—Paintings and drawings with repetitive patterns, 4/18-5/18. Hudson Center, 105 Hudson (966-1399).

HARRY SOVIAK—A memorial retrospective by this artist known for his watercolors of flowers in vases, thru 4/27. Adler, 578 Broadway (925-3336).

ROBERT STACKHOUSE—Large watercolors of three of this artist's recent sculptures, thru 4/30. Hutchinson (966-3066).

CARL STINE—Paintings and painted sculpture of simplified male and female human figures, thru 4/27. Concord, 451 Broome (925-2994).

FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondelle, 476 Broome (925-1538).

DAVID TRUE—New paintings, drawings, and large-scale etchings, that depict an image, such as a satyr or a deer, against a white background, thru 5/11. Thorp, 103 Prince (431-6880).

JACK TWORKOV—Paintings and works on paper from the '70s, thru 4/25. Hoffman, 429 W. Broadway (966-6676).

ALEXANDER LUKE WALLACE—Paintings of South Carolina landscapes, thru 5/1. Prince Street, 121 Wooster (226-9402).

JAMES WANG—Abstract paintings, thru 4/27. Greenwald, 181 Mott (219-1642).

BRUNO ZUPAN—Romantic landscape paintings, thru 5/5. Hill, 109 Spring (226-4611).

Other

JOSEPH CORREALE—Figurative watercolors, thru 4/30. Felicie, 141 E. 56th (752-7567).

VALENTINA DUBASKY—Monotypes of her "Stag" series, 4/20-5/31. Jay, 13 Jay (925-9424).

CANDACE HILL-MONTGOMERY/FERNANDO COLON—An installation by both, about graffiti, incorporating painting, drawing and photography, thru 5/4. Bronx River Art Center, 1087 E. Tremont Ave., Bronx (589-5819).

FRANCIS LUIS MORA—63 drawings made in 1916 for an album entitled , "The Sons and Daughters of the American Evolution," that provide a view of America's ethnic diversity, thru 5/11. Alan, 1568 Second (744-4070).

REUBEN NAKIAN—Sculpture, drawings, prints, bronze plaques and glazed terracotta vases, thru 5/11. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

DAVID NUNEMAKER—Drawings of meat packers and the architecture of the district, 4/18-5/1. Perlson, 430 W. 14th (691-4624).

LIZ QUANTOCK/RONNIE WOLF—Leaded stained glass pieces with animal imagery/Fused glass relief works inspired by a trip to Kenya. Thru 6/1. Glass Workshop, 142 Mulberry (966-1808).

ANNE SEELBACH—Abstract paintings that are suggestive of architectural and figurative forms, thru 5/4. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR AFRICAN ART—54 E. 68th (861-1200). Arts of the Igbo people of Nigeria, including sculpture, masks, textiles, wall painting; thru 6/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

COLNAGHI—26 E. 80th (772-2266). Important French drawings, from 1760-1880, by Bonvin, Corot, Gericault, Gerome; 4/17-5/23.

GROLIER CLUB—47 E. 60th (838-6690). "The Gothic Revival"—an exhibition of 18th-century books; 4/17-6/8.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance,"with works by Blum, Cox, Davies, Eakins, Tiffany, others; thru 5/31.

HOFFELD—1020 Madison (734-5505). "With an Eye to Nature," paintings by David, Dunham, Goldberg, Rothenberg, Steir, Robin Winters, Terry Winters; thru 4/27.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were members of The Society of Independent Artists, including Burr, Crane, Hassam, Peterson, others; thru 4/27.

SHEPHERD—21 E. 84th (861-4050). Prints, drawings, watercolors and paintings by Viennese artists, including Klimt, Kokoschka, Schiele, others; thru 5/18.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, others; thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings by American Impressionists, including Benson, Chase, Dewing, Hassam, Prendergast, others; thru 5/4.

WEINTRAUB—992 Madison (879-1195). Sculpture in marble by Erdman, Gero, Meadows, thru 4/30.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings by four Shanghai artists; thru 4/30.

57th Street Area

KENNEDY—40 W. 57th (541-9600). Italian old master engravings and etchings, thru 4/28.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others, thru 5/12.

WUNDERLICH—41 E. 57th (838-2555). Botanical, ornithological and sporting prints of the 19th century, thru 5/4.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Works by four artists who use photographic techniques in their work; thru 5/5.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Interpretations of "Carnival" by 24 artists; thru 4/28.

NEW MATH—505 E. 12th (505-8645). Paintings by Bowman, Pillard, Ruttenburg, Stahl; thru 4/22.

PS 122—First Ave. & 9th St. (228-4249). "Just Plane Painting"—works by five abstract artists who use planes of color as a basis for composition; thru 4/28.

SALVADOR—216 E. 10th (228-3165). Works by nine Paris-based artists; thru 4/21.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works by 32 artists living outside the New York area; thru 5/4.

ARBITRAGE—99 Spring (334-9755). Works by Boardman, McFarlane, Mann, Rabinovich; 4/16-5/11.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by five Spanish artists, selected by Donald Sultan; thru 5/11.

ASIAN ARTS INSTITUTE—26 Bowery (233-2154). Landscape paintings by Han, Mashma, Okumura; thru 5/10.

EXIT—578 Broadway (966-7745). Works by Van Dalen, Hafftka, Meyer, Mock, Slonem, others; thru 4/20.

GIBSON—568 Broadway (925-1192). Abstract paintings by Armleder, Federle, Haynes, Mosset, Smith, Wagner; thru 5/1.

HAND-IN-HAND—568 Broadway (219-1844). Black and/or white paintings by Gorchov, Grossman, Johnson, Resnick, others; thru 4/25.

HELLER—71 Greene (966-5948). Glass sculpture by Hutter, Jervis, Krasnican, Musler, thru 4/28. Heller, 71 Greene (966-5948).

VISUAL ARTS—137 Wooster (598-0221). Works by eight artists who attended the School of Visual Arts between 1975 and 1983, including Dona, Garet, Haring, Swavely, Wizon, others; thru 4/21.

Other

GREY GALLERY—33 Washington Place (598-7603). "Precious" works by contemporary artists; thru 5/4.

JAMAICA ART CENTER—161-04 Jamaica Ave., Jamaica (658-7400). An exhibition of Pueblo paintings (1920-1950) from the Museum of the American Indian; thru 6/8.

LEHMAN COLLEGE—Bedford Park Blvd. West & Goulden Ave., Bronx (960-8731). Paintings, drawings, photographs, and mixed-media pieces to do with the New York subway system, by Abbott, Davis, Grooms, Haring, Marsh, Sloan, others; thru 4/21.

LONG ISLAND UNIVERSITY—University Plaza, Brooklyn (718-403-1049). "The Artist Celebrates New York"—a selection of 31 paintings from the Metropolitan Museum of Art; 4/17-6/2.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architec-

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tural details, street vendors; thru 5/4. Photocollect, 740 West End (222-7381).

ERWIN BLUMENFELD—Vintage black-and-white, and more recent color photographs, both fashion and experimental, thru 5/18. Staley-Wise, 177 Prince (777-1590).

BURDEN—20 E. 23rd (505-5555). Photographs of American landscapes by Adams, Gowin, Klett, McFarland, Misrach, Shore, others; thru 4/27.

NANCY BURSON—Twenty black-and-white futuris*tic, computer-generated portraits, thru* 5/12. I.C.P., 1130 Fifth (860-1777).

WILLIAM CHRISTENBERRY—Color photographs of landscapes surrounding Hale County, Alabama, where this photographer was raised, plus four large sculptures of buildings he has photographed, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

DENNIS FARBER—Abstract paintings on color photographs, 4/17-5/25. Miller, 38 E. 57th (319-1800).

F.I.T.—227 W. 27th (760-7642). Photographers who use modern industrial technology in their work, including Burson, Larson, Staller, Walker, others; thru 5/4.

GOETHE HOUSE—1014 Museum Mile (744-8310). Portraits, cityscapes, still lifes and advertising photography, 1929-1933, by Studio Ringl & Pit, Berlin, thru 4/27.

HARDER—37 W. 57th (308-0043). Photographs of gardens taken in the past year, by Kertesz, Knowlton, Levin, Mahon, Plachy, Quesada, Tress; thru 4/27.

LEWIS HINE—Vintage prints of children working in factories, cotton mills, coal mines, thru 4/27. Wolf, 30 W. 57th (586-8432).

JULIAN HYMAN—Color photographs of Asia, thru 4/27. Urdang, 23 E. 74th (288-7004).

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 5/12.

EDWARD POWIS JONES—Recent lensless photography with mutiple negative images, thru 4/27. Pfeifer, 568 Broadway (226-2251).

SCOTT MACLEAY— Photographs of people in monkey-like positions, thru 4/19. Pfeifer, 568 Broadway (226-2251).

EVA RUBINSTEIN—Black and white portraits and landscapes, thru 5/4. Neikrug Photographica, 224 E. 68th (288-7741).

EVA SHADEROWFSKY—Photographs of woman over age 30, thru 4/27. Photographics Unlimited, 43 W. 22nd (255-9678).

JOEL-PETER WITKIN—Seven photographs from 1984, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An Interna tional Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July...Mountain of the Mists; thru mid-Sept-....Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16...John James Audubon: Science into Art; 4/18-7/21.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; thru 5/23...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students *& seniors $1.75. (Free Tues. 5-8). Modern Masters-* ...Frankenthaler: Works on Paper 1949-1984; thru 4/21.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); 4/15-8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . .The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...Early German Drawings, 1400-1600; thru 4/21...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th-Century; thru 6/9. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; thru 4/28...Made in New York State: Handwoven Coverlets, 1820-1860; thru 4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16. . .The Last Waterfront: Photo-

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MAJOR CREDIT CARDS

graphs of the Fulton Fish Market by Barbara Mensch; thru 4/28...Fine Figure of a Woman; thru 9/15.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14...Posters by Franciszek Starowieyski; thru 6/4.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; thru 5/5...Twentieth Century American Drawings: The Figure in Context; thru 5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; 4/17-6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; 4/17-6/23.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 ... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; 4/18-9/14.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24...'A Writer's Eye:' Drawings by Paul Horgan; 4/19-5/25. **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11...**Schomburg Center, 515 Lenox Ave.** The World of Alvin Ailey; thru 4/27.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Thomas Hart Benton: Chronicler of America's Folk Heritage; thru 5/5...Stephen Zaima: Paintings; thru 4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . .1985 Biennial Exhibition; thru 6/2. **Whitney Museum at Philip Morris, 42nd at Park** (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/17 at 10 & 2: Fine English and Continental Silver, Objects of Vertu, and Russian Works of Art. On view from 4/12. 4/18 at 2: Prints, Drawings, Paintings, and Sculpture from the collection of Tatyana Grosman. On view from 4/11. 4/20 at 10:30 & 2: Fine English Furniture. On view from 4/13. 4/22 at 2, 4/23 at 10 & 2: The Norweb Collection of Canadian Coins and Banknotes together with other Canadian, United States, and Foreign Coins. On view from 4/18. 4/24 at 10:30 & 2: Magnificant Jewels. On view from 4/20. **East, 219 E. 67th St.** (570-4141). 4/16 at 10: 19th & 20th Century Works of Art and Furniture. On view from 4/12. 4/16 at 2: English, Continental and American Silver. On view from 4/13. 4/18 at 10 & 2: Fine Jewels. On view from 4/13.

DOYLE—175 E. 87th St. (427-2730). 4/17 at 10: Americana: Fine Furniture, Paintings and Decorations. On view from 4/13. 4/17 at 7: Waterfowl and Shorebird Decoys. On view from 4/13.

PHILLIPS—406 E. 79th St. (570-4830). 4/17 at 2: 20th-Century Paintings. On view from 4/13. 4/17 at 6: 20th-Century Decorative Arts. On view from 4/13.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 4/16 at 10:15: Important Chinese Snuff Bottles from the Collection of Alice B. McReynolds, Part II. On view from 4/11. 4/16 at at 9:30 & 2: Sotheby's Arcade Auctions. On view from 4/11. 4/17 at 10:15 & 2: Fine Chinese Works of Art, Paintings and Furniture including China Trade Paintings. On view from 4/11.

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Monday, April 15

POLISH CHAMBER ORCHESTRA, Jerzy Maksymiuk conductor; cellist Jerzy Klocek. Lutoslawski's *Musique Funebre*; Haydn's Concerto for Cello and Orchestra; Reger's Intermezzo (Lyric Andante); Shostakovich's Chamber Symphony in C, Op. 110. Carnegie Hall at 8. $6-$12.50.

THOMAS GOUDIE, baritone, with pianist John Newmark. Classical Italian songs, lieder by Strauss, Michael Head's *English Cycle*, Faure's *La Bonne Chanson*. Carnegie Recital Hall at 8. $12.

CHAMBER MUSIC OF DAVID DIAMOND—A celebration of the composer's 70th birthday, with the Juilliard String Quartet, pianist William Black, violinist Robert McDuffie, mezzo-soprano Lorna Myers. Diamond's Prelude Fantasy and Fugue; String Quartet No. 10; Hebrew Melodies; Violin and Piano Sonata No. 2. Merkin Concert Hall at 8. $10.

CARMIT ZORI, violinist, with pianist Charles Abramovic. Music of Kreisler, Brahms, Janacek, Szymanowski, Saint-Saens. Alice Tully Hall at 8. $8.

FREDDIE HUBBARD QUARTET—Jazz. South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

AGUSTIN ANIEVAS, pianist. Works by Beethoven, Mendelssohn, Chopin. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 7:30. Free.

MARILYN MAIR, mandolinist/**MARK DAVIS**, guitarist. Latin American music. Center for Inter-American Relations, 680 Park (249-8950), at 8. $8.

AMOR ARTIS, Johannes Somary conductor; soprano Cheryl Bensman, countertenor Jeffrey Dooley, tenors Rob Fitz, Thomas Bogdan, bass-baritones Peter Stewart, Elwood Howard. Bach's *St. John Passion*. Symphony Space at 8. $8.

MARY JO PAGANO, pianist. Music of Scarlatti, Beethoven, Debussy, Prokofiev. Third Street Music School , 235 E. 11th (777-3240), at 8. Free.

SHIRLEY ANNE SEGUIN, pianist. D. Scarlatti, Liszt, Chopin, others. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NEW YORK CAMERATA—Works by Bach, Martinu, David Maves, Beethoven. St. Michael's Church Recital Hall, 225 W. 99th St., at 8. $5.

MANHATTAN CONTEMPORARY ENSEMBLE—Music of Webern, Dlugoszewski, Reich, Crumb. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

Tuesday, April 16

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Alexander Toradze. Blacher's "Paganini" Variations; Prokofiev's Piano Concerto No. 3; Schumann's Symphony No. 3. Avery Fisher Hall at 7:30. $6-$30.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto, conductor; mezzo-soprano D'Anna Fortunato. Strauss's *Don Juan*; Mahler's *Lieder eines Fahrenden Gesellen*; Rochberg's Symphony No. 4. Carnegie Hall at 8. $5-$12.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor. Music of Cage and Martino. Carnegie Recital Hall at 8. $8.50.

PATRICIA NEELY, viola da gamba (N.Y. debut); with violinist Evan Paris, harpsichordist Wendy Young. Works by Handel, Buxtehude, Hume, Marais, Jenkins, Distler (world premiere), and early Italian transcriptions by Neely. Merkin Concert Hall at 8. $7.

HASKELL SMALL, pianist. Alice Tully Hall at 8.

DANIEL PHILLIPS, violinist. With pianist Charles Abramovic. Music of Ravel, Schoenberg, Dvorak. 92nd Street Y at 8. $7.50-$10.

BUDDY RICH & HIS BAND—South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance $12.50.

JARED JACOBSEN, organist. Liszt, Sowerby, Jongen. Trinity Church, Broadway at Wall St., at 12:45. Free.

PEPPER ADAMS, saxophonist, and **BARRY WALLENSTEIN**, poet. Cooper Union, 7th St. at Third Ave. (254-6300), at 6. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

SHOSHANA RON, singer. Jewish folk songs. Queens Borough Public Library, Forest Hills Branch, 108-19 71st Ave., Queens (268-7934), at 7. Free.

ODYSSEY CHAMBER PLAYERS—Music of Miriam Gideon, Brahms, Mozart, Bruch. Brooklyn Music School Playhouse, 126 Felix St., Brooklyn (865-6817), at 8. $7.

Wednesday, April 17

TOKYO STRING QUARTET—Haydn's Quartet in g, Op. 76; Smetana's Quartet No. 1 in e, "From My Life"; Beethoven's Quartet in e, Op. 59, No. 2. Carnegie Hall at 8. $8-$15.

PAUL DRESHER, experimental composer. *Liquid and Stellar Music; Overture/Finale; Dark Blue Circmstance*. Carnegie Recital Hall at 8. $8.50.

KIMBALL WHEELER, mezzo-soprano. With pianist Joel Scahs, violist Eugene Becker, harpist Susan Allen. Works by Loeffler, Shostakovich, Schoenberg, Dvorak, Roger Bourland (N.Y. premiere). Merkin Concert Hall at 8. $7.50.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; guitarist Sharon Isbin. Music of Rodrigo, Ponce, Bartok, Sousa. Town Hall at 8. $10-$16.

RITA BOUBOULIDI, pianist. Beethoven's piano sonatas. Greenwich House Hayden Auditorium, 27 Barrow St. (242-4770), at 8. $10.

GERRY MULLIGAN QUARTET—Jazz. South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

PIERRE MORIN, classical guitarist. Music of Bach, Dowland, Britten, Sor. CAMI Hall, 165 W. 57th (757-3255), at 8. $6.

ELEANORE LANGE, vocalist. Lincoln Center Library at 4. Free.

DOROTHY HAPPEL, violinist/**SUSANNA NASON**, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CITIZENS BAND—An all-wind chamber swing sextet. Continental Insurance atrium, Maiden Lane at Front St., at 12:15. Free.

WILLIAM HANRAHAN, baritone/**WILLIAM TRAFKA**, pianist. With the Algonquin String Quartet. Works by Martin, Proulx, Ravel, Chanler. St. Bartholomew's Chapel, Park Ave. and 50th St., at 7:30. Free.

NEW YORK GRAND OPERA—Arias and ensembles. St. Bartholomew's, Park Ave. and 50th St., at 12. Free.

EAST HARLEM MUSIC—Noon-2, Port Authority Bus Terminal, 42nd St. west of Eighth Ave.; 4:30-6:30, George Washington Bridge bus station, Broadway and 178th St. Free.

HENRY SCHUMAN, oboist. Music of Handel. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 12:30. Free.

LEHMAN COLLEGE CHAMBER PLAYERS—A concert of cello music. Lehman College, Recital Hall, Bedford Park Blvd. and Goulden Ave., Bronx (960-8248), at 12:30. Free.

QUEENS COLLEGE COLLEGIUM MUSICUM—An all-Bach program. Rathaus Recital Hall, Queens College, L.I.E. at Kissena Blvd, Flushing (520-7340), at 12:30. Free.

Thursday, April 18

NEW YORK PHILHARMONIC, Raymond Leppard conductor; mezzo-soprano Cynthia Clarey, violinist Carol Webb. Handel's Concerto for for Four Horns, Oboes and Bassoons, "Lucrezia" Cantata, Sonata for Solo Violin and Strings, *Royal Fireworks Music*. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; $3.

CONCERTS PLUS, Simca Heled director. "Jazz and the Jazz Influence"—music of Hindemith, Milhaud, Martinu. Merkin Concert Hall at 8. $12.

WAVERLY CONSORT—Music of Handel, Schutz, Bach. Alice Tully Hall at 8. $14.

PETER SERKIN, pianist. Beethoven's Sonata in e, Op. 90; Sonata in A-Flat, Op. 110; Sonata in c, Op. 111. Metropolitan Museum at 8. $17.

JAYNE BARNETT, soprano. With pianist Peter Lurye. Music of Purcell, Bizet, Debussy, Delibes, Rodrigo, Mozart, R. Strauss, Wolf, Rorem, Birch, Chabrier. Carnegie Recital Hall at 8. $6.

MAYNARD FERGUSON BAND—South Street Seaport, East River near Fulton St, at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

AUGUSTUS PABLO, reggae. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

LIONEL HAMPTON—Jazz. N.Y.U. Loeb Student Center, 566 LaGuardia Place (598-2027), at 8. $7.50.

MANNES COLLEGE ORCHESTRA, Yakov Kreizberg conductor. Music of Wagner, Saint-Saens, Dvorak. Symphony Space at 8. Free.

CYNTHIA KNAPP, flutist. Lincoln Center Library at 4. Free.

PHILIP THOMSON, classical pianist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

E. WAYNE BRADFORD, organist. Works by Bach, Brahms, Langlais. St. Paul's Chapel, Columbia University, Broadway at 116th St., at 12. Free.

JOE MORELLO, jazz percussionist. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 2. Free.

JAMES RUSSELL BROWN, organist. Music of Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHORUS ANGELORUM—Music of Thomas Darien. St. Agnes Church, 143 E. 43rd St., at 6. Donation.

JEROME LOWENTHAL, pianist/**IK-HWAN BAE**, violinist/**STEPHEN KATES**, cellist. Mozart's Sonata in B-Flat, K. 454; Brahms's Sonata in e for Cello and Piano, Op. 38; Ravel's Piano Trio. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 19

NEW YORK PHILHARMONIC—See 4/18.

DETROIT SYMPHONY, Gunther Herbig conductor; with cellist Antonio Meneses. Tchaikovsky's Variations on a Rococo Theme, Op. 33; Mahler's Symphony No. 6. Carnegie Hall at 8. $10-$17.50.

MUSIC FROM MARLBORO—Metropolitan Museum at 8. $8.

SYLVAN WIND QUINTET—Music of Mozart, Ravel, Brahms. Carnegie Recital Hall at 8. $7.

PHIL WOODS QUINTET—Jazz. South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

WARREN VACHE JR., BUCKY PIZZARELLI, JOHN PIZZARELLI JR.—A tribute to Pee Wee Erwin. New School, 66 W. 12th St., at 6. $6.

NEW YORK LYRIC OPERA COMPANY, Christopher Keene conductor. Frank Martin's "Le Vin Herbe." Catherdral of St. John the Divine, Amsterdam Ave. at 112th St., at 7:30. $15.

JEAN REDPATH, singer. With cellist Abby Newton. Traditional Scottish songs. Madison Presbyterian Church, Madison Ave. at 73rd St., at 7:30. $9, $15.

GAMELAN SON OF LION—Music of Barbara Benary, Philip Corner, David Demnitz, Daniel Goode, Daniel Schmidt. Washington Square Methodist Church, 135 W. 4th St. (925-8052), at 8. $6.

AUGUSTUS PABLO—See 4/18.

DAVID SCHULER, organist. Music of Wuorinen, Schuller, Druckman, Toensing, Retzel. Church of the Ascension, Fifth Ave. at 10th St., at 8. $5.

MANHATTAN PHILHARMONIA ORCHESTRA, Patrick Flynn, conductor. Music of Beethoven, Husband, Verdi, Smetana. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Laurine Fox, conductor; cellist Eric Bartlett. Music of Debussy, Shostakovich, Brahms. Trinity School Auditorium, 91st St. at Columbus Ave. (206-0438), at 8. $8.

DARYNN ZIMMER, vocalist. Lincoln Center Library at 4. Free.

BENNY KIM, violinist. With pianist Rohan de Silva. Works by Strauss, Telemann, De Falla, Paganini, Ravel. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

MARTY NAPOLEON, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th ((888-1633), at 12. $4.

CISSY HOUSTON AND THE ORIGINAL SWEET INSPIRATIONS—Pop music. Church of St. Ann, Clinton and Montague Sts., Brooklyn Heights (718-638-1758), at 7:30. $12.

KILDARE'S FANCY—Traditional Irish and Scottish dance music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972), at 9:30. $4.

Saturday, April 20

NEW YORK PHILHARMONIC—See 4/18.

COLLEGIATE CHORALE, Robert Bass, conductor. With Martina Arroyo, Lorna Myers, Vinson Cole, Paul Plishka. Verdi's *Requiem*. Carnegie Hall at 8. $8-$20.

BEAUSOLEIL—Cajun music. Carnegie Recital Hall at 8:30. $8.50.

VLADIMIR BABADZHAN, pianist. Carnegie Recital Hall at 5:30.

WAVERLY CONSORT—See 4/18.

CAROL SKARIMBAS, soprano/**MARTIN KATZ**, pianist. Music of Wolf, Chausson, Montsalvatge, Strauss, Gershwin. Merkin Concert Hall at 8:30. $8.

PAULA ROBISON, flutist/**ELIOT FISK**, guitarist. Robert Beaser's *Mountain Songs*. Metropolitan Museum at 8. $10.

ST. LUKE'S CHAMBER ENSEMBLE—With soprano Catherine Malfitano, pianist Artur Balsam. Schubert's Piano Quintet in A, "Trout"; *Shepherd on the Rock*; *Quartett-Satz* in c. Town Hall at 8. $10, $12.

CANBY SINGERS—Music of Gesualdo, Monteverdi, Tye, Des Prez, Finck. St. John's Church, 224 Waverly Place at 11th St., at 8. Free.

JANET SULLIVAN, soprano. With pianist Robert Ashby. Verse by Joyce, Yeats, Verlaine, Morike, Campion, Brecht set to music by Campion, Rosseter, Debussy, Wolf, Clarke, Ramsey, Weill. St. Michael's Hall, 225 W. 99th St., at 8. $8.

CHERISH THE LADIES—Traditional Irish music and dance performed by women. Ethnic Folk Arts Center, 179 Varick St. (675-3741), at 8. $5.

DOROTHY HAPPEL, violinist/**SUSANNA NASON**, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LA CHARANGA FANICA—Charanga and salsa. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $6.

BILLY TAYLOR TRIO—South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

NEWBAND—Music of Zappa, Sims, Mizelle, Schwartz, Drummond, Tucker. Theater of the Open Eye, 316 E. 88th St. (666-9706), at 8. $6.

CISSY HOUSTON AND THE ORIGINAL SWEET INSPIRATIONS—See 4/19.

MITCHELL-RUFF DUO—With the New York Chamber Soloists. Jazz, blues and classical music. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $10.

Sunday, April 21

AMERICAN SYMPHONY ORCHESTRA, Peter Maag, conductor; tenor John Aler. Mozart's Symphony No. 29; Britten's *Les Illuminations*; Brahms's Symphony No. 1. Carnegie Hall at 3. $6-$17.50.

NINA LELCHUCK, pianist. Works by Scarlatti, Schumann, Prokofiev, Liadov, Chopin. Carnegie Hall at 8. $8-$15.

ORPHEUS—Works by Mozart, Copland, Wagner, Strauss. Carnegie Recital Hall at 2. $8.50.

NETHERLANDS CHAMBER ORCHESTRA, Antoni Ros-Marba, conductor; guitarist Christopher Parkening. Music of Haydn, Vivaldi, Handel, Tchaikovsky. Avery Fisher Hall at 3. $7-$14.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; organist Simon Preston. Music of Bach and Handel. Alice Tully Hall at 3. $16. Pre-concert organ recital at 2.

ARIOSO TRIO—Works of Beethoven, Fennelly (world premiere), Rachmaninoff. Merkin Concert Hall at 8. $8.

CHINESE MUSIC ENSEMBLE OF NEW YORK—A concert of Chinese music played on traditional Chinese instruments. Merkin Concert Hall at 3. $8.

RENE DALANDAN, pianist. Carnegie Recital Hall at 5:30.

STEPHEN CLAPP, violinist. With pianist Frances Walker. Carnegie Recital Hall at 8:30.

FRANCES BRUEGGEN, flutist/**JOHN GIBBONS**, harpsichordist. An all-Bach program. Metropolitan Museum at 8. $15.

MARILYN BOYD DEREGGI, soprano. Music of McDermott, Moss, Cage, Laske, Van de Vate, Battier-Curtay. The Kitchen, 59 Wooster St., at 8. $5.

DIZZY GILLESPIE QUINTET—South Street Seaport, East River near Fulton St., at the Fulton Market Building, at 8 and 10. $15; in advance, $12.50.

NEWBAND—See 4/20.

REPERTORIO ESPANOL—A musical hommage to Puerto Rican composers of the 19th and 20th centuries. Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 7. $15.

BEAUSOLEIL—Cajun and Zydeco music. Alternative Museum, 17 White St. (966-4444), at 8. $9.

DONNA WISSINGER, flutist. New-York Historical Society, 170 Central Park West (873-3400), at 2. $2.

TULLY CATHEY, guitarist. Original chamber works. With The Eroica Brass, flutist Pam Sklar, pianist Jeff Moore, violinist Alison Dalton, soprano Cecelia Engelhart. Turtle Bay Music School, 244 E. 52nd St., at 4. $3 donation.

BUSONI FOUNDATION CONCERT—With David Dubal, Otto Luening, Arnold Steinhardt, Richard Goode, Ruth Laredo, Paula Robison, others. Symphony Space at 7. $10.

ANDRE WATTS, pianist. Music of Beethoven and Chopin. Colden Center for the Performing Arts, Queens College, Kissena Blvd. and L.I.E., Flushing (718-793-8080), at 2. $11-$14.

SPRINGFEST—With I Cantori, Sandor and Joyce Balint, Trio Chanteclair. Brooklyn Museum Sculpture Garden, 200 Eastern Pkwy., Brooklyn (718-783-3077), at 1:30. Free.

JEROME LOWENTHAL, pianist/**IK-HWAN BAE**, violinist/**STEPHEN KATES**, cellist. At 4. See 4/18.

FEDERICO VASQUEZ, classical guitarist. Works by Dowland, Frescobaldi, Bach, Giuliani, Rodrigo, Albeniz. Music Barge, Fulton Ferry Landing, Brooklyn (718-624-4061), at 1. $6.

TOM CHAPIN AND RHYTHM & ROMANCE—Prospect Park Picnic House, Prospect Park West and 5th St., Park Slope, Brooklyn, at 2. Free.

IRIS HISKEY, soprano. With pianist Margaret Singer, violinist Marshall Coid. Chamber music of Purcell, Mahler, Mozart. Wave Hill, Armor Hall, 675 W. 252nd St., Bronx (549-3200), at 3. $7.

GIORA FEIDMAN, clarinetist. With guitarist Jeff Isra-

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el and double-bassist Richard Scarpola. Klezmer music. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. $8–$12.

CONCERTS IN CHURCHES—Miss Patty Bown & Her Trio. St. Peter's, 54th St. and Lexington Ave., at 7:30. $10 . . . Annual English Handbell Festival. Riverside Church, the Drive at 122nd St., at 4, preceded by a carillon recital by James R. Lawson at 3. Free . . . Flute sonata repertory of J.S. Bach performed by 8 flutists, 7 harpsichordists, 3 basso-continuo players. St. Bartholomew's, Park Ave. and 50th St., at 1. Free . . . London Baroque (N.Y. debut). Music by Handel, Vivaldi, Bach, Scarlatti. Corpus Christi, 529 W. 121st St., east of Broadway, at 3. $7 . . . Harold Stover, organist. Music of Bach, Handel, Guilan. St. James, Jay and Tillary Sts., Brooklyn, at 3:15. Free . . . Crescent Consort. Music from Chapel, Court and Cathedral. St. Ignatius, West End Ave. at 87th St., at 4. $5 . . . American Harp Society. Church of the Ascension, 10th St. and Fifth Ave., at 2:15 . . . Mezzo-soprano Phyllis Tarter, with pianist Philip Mealey, flutist Hilary Ronner. Songs by Tosti. Greek Orthodox Church, 302 W. 91st St., at 8.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 4/15 at 8: Verdi's *Rigoletto*; Santi conducting, with Blegen, Quilico, Raffanti, Jones, Clark, Macurdy. 4/16 at 8: Berg's *Lulu*; Levine conducting; with Migenes-Johnson, Lear, Riegel, Sooter, Mazura, Carlson. 4/17 at 7: Wagner's *Parsifal*, Levine conducting; with Rysanek, Vickers, Estes, Moll, Meredith, Robbins. 4/18 at 8: Puccini's *Tosca*; Sinopoli conducting, with Behrens, Domingo, MacNeil, Tajo. 4/19 at 8: *Lulu*; same as 4/16. 4/20 at 12:30: *Parsifal*; same as 4/17, except Mazura for Meredith; at 8: *Rigoletto*; same as 4/15. **End of season.**

Other

AMATO OPERA THEATER— 319 Bowery (228-8200). "Verdi and Voltaire," including Verdi's *Alzira* and Voltaire's *Les Americains*. 4/20, 4/27, 5/4, 5/11 at 7:30; 4/21, 4/28, 5/5, 5/12, at 2:30. $8.

THE ELIXIR OF LOVE, by Donizetti. West End Opera Theater, 199 Chambers St. (618-1980). 4/18, 4/19, 4/20 at 8; 4/21 at 3. $10.

GIMPEL THE FOOL, by David Schiff. Based on the I.B. Singer short story. 92nd Street Y, 4/20 at 8:30, 4/21 at 2:30. $8.50–$11.

HMS PINAFORE, by Gilbert and Sullivan. The Community Church, 40 E. 35th St. 4/16 at 8. Free.

LA GRISELDA, by A. Scarlatti. Opera Shop of the Vineyard Theater production of this 1721 work, based on a tale from Boccaccio's *Decameron*. 309 E. 26th St. (683-0696). Weekends thru 4/28: Fri. and Sun. at 7:30, $10; Sat. at 7:30, $12.

METROPOLITAN OPERA AUDITIONS WINNERS—Trinity Church, Broadway at Wall St., 4/17 at 1. Free.

PREDATORS, by Seymour Barab. After Dinner Opera Company. Lincoln Center Library, 4/15 at 4. Free.

IL TROVATORE, by Verdi. Staged performances, by the Opera Stage, Brooklyn Lyric Opera. Holy Name Auditorium, 96th St. and Amsterdam Ave. (718-837-1176). 4/18, 20, 25, 27 at 7:30. $5.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 4/28: Herbert's *Mlle. Modiste*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

Dance

Martha Graham Dance Company
At the New York State Theater

Through April 21. $4–$27. 4/16 at 8: *Circe, Song, Cortege of Eagles*. 4/17 at 8: *Frescoes, Andromache's Lament, The Rite of Spring*. 4/18 at 8: *Appalachian Spring, Judith, Episodes*. 4/19 at 8: *Diversion of Angels, Frontier, Herodiade, Night Journey*. 4/20 at 2: *Andromache's Lament, Night Journey, Song*. 4/20 at 8: *Judith, Herodiade, Cortege of Eagles*. 4/21 at 2: *Judith, Herodiade, Night Journey*. 4/21 at 7: *Appalachian Spring, Song, The Rite of Spring*.

Paul Taylor Dance Company
At the City Center

Through May 5. $10–$28. 4/16 at 8: *Arden Court, Snow White, Profiles, Last Look* (premiere; music by Donald York). 4/17 at 8, *Le Sacre du Printemps, Equinox, Cloven Kingdom*. 4/18 at 8: *Roses, Runes, Esplanade*. 4/19 at 8: *Diggity, Private Domain, Airs*. 4/20 at 8: *Arden Court, Snow White, Profiles, Last Look*. 4/21 at 3, *Aureole, 3 Epitaphs, . . .Byzantium, Sunset*.

Feld Ballet
At the Joyce Theater

Through May 12. $20. 4/16 at 8: *The Grand Canon; Impromptu; Intermezzo, No. 2; The Jig Is Up*. 4/17 at 8: *The Real McCoy, Impromptu, Summer's Lease, Intermezzo, No. 1*. 4/18 at 8: *Intermezzo, No. 2; Against the Sky; Adieu*. 4/19 at 8: *Anatomic Balm, Impromptu, Against the Sky, The Jig Is Up*. 4/20 at 8: *La Vida, Danzon Cubano, Over the Pavement, The Jig Is Up*. 4/21 at 2: *La Vida, Danzon Cubano, Adieu, A Footstep of Air*. 4/21 at 7:30: *The Grand Canon; Impromptu; Intermezzo, No. 1; Intermezzo, No. 2*.

Other

JOHANNA BOYCE, with the Calf Women and Horse Men. Premiere of "Outback," with five other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/15, 18–20, 22 at 8; 4/21 at 3. $7.

KAROLE ARMITAGE—"-p=dH/dq," a collaboration with composer David Linton and designer Charles Atlas. DTW's Schonberg Theater, 219 W. 19th St. (924-0077). 4/19, 20 at 11 p.m.; 4/21 at 8. $7.

CALCK HOOK DANCE THEATER—"2 TENTS" (world premiere), "Goodfellow's Dilemma" (N.Y. premiere). Ohio Theater, 66 Wooster St. (279-4200). 4/18-21, 4/25-28, at 8; 4/20, 4/27 at 8 and midnight. $8-$12.

CATLIN COBB, MARK TAYLOR AND NADINE TRINGALI—New works by these choreographers. YWCA Memorial Hall, 30 Third Ave., Brooklyn (718-788-0529).4/19 at 8, 4/21 at 5. $6.

CONNIE CHIN AND MARIA MITCHELL—A program of solo dance repertory. Vital Arts Center, 78 Fifth Ave. (924-0077). 4/19, 20 at 8, 4/21 at 3. $6.

LARRY CLARK AND DANCERS—"Rip Tide." St. Mark's Church In-the-Bowery, 131 E. 10th St. (924-0077). 4/18-21 at 8. $7.

GREG CUMMINGS AND COMPANY–A new dance/play, "A Birthday Party for the Hero With 1000 Faces: The Return of the Suburban Shaman."Warren Street Performance Loft, 46 Warren St. (732-3149). 4/19, 20 at 8. $6.

MARK DEGARMO & DANCERS—Modern dance, at Inroads, 150 Mercer St. (226-6622), Sat. thru 6/1, at 1. $5; seniors, children $2.50.

NEW DANCE THEATER & PERFORMANCE—4/19 at 8: Elise Long and Spoke the Hub Dancing in "Halcyon Days." BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). $5.

O VERTIGO DANSE—Four new works, including "Up the Wall." P.S. 122, 150 First Ave. 4/19-21 at 9. $6.

PILAR RIOJA—Spanish dance in several moods and styles. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). Thru 4/28. 4/16 at 8, 4/20 at 3, *Sprite*; 4/17 at 8, 4/21 at 3, *Cascabel*; 4/18 at 8: *Barroco*; 4/19, 4/20 at 8: *Duende*. $15, $20.

RIVERSIDE DANCE FESTIVAL—4/17, 19 at 8, 4/12 at 2: Holly Fairbank and Dancers . . . 4/18, 20, 21 at 8: Albert Reid Dance Company. Riverside Church, the Drive at 122nd St. (864-2929). $7.

ROGER TOLLE AND DANCERS—Program of new works. Manhattan Healing Arts Center, 386 Broadway (787-5167), 4/15 at 8. $7.

SECOND AVENUE DANCE COMPANY—World premieres of works by Charles Moulton and David Gordon; also "Untitled White," by Rosalind Newman. NYU Tisch School, 111 Second Ave. (598-2404). 4/15, 16 at 7:30. Free.

SOLOMONS COMPANY/DANCE—New works. Emanu-el Midtown YM-YWHA, 344 E. 14th St. (673-2207). 4/20 at 7 and 10, 4/21 at 8. $7.

TORONTO DANCE THEATRE—4/18 at 2: Christopher House's "Animated Shorts," "Intitled Quartet," Peter Randazzo's "L'Assassin Menace," David Earle's "Exit, Nightfall—five poems after death"; 4/19 at 8: House's "Fleet," "Glass Houses," "Untitled Quartet," "Animated Shorts," Earle's "Exit Nightfall"; 4/20 at 8, 4/21 at 2: "Fleet," "Glass Houses," "L'Assassin Menace," "Exit, Nightfall." Brooklyn Center for the Performing Arts, Flatbush and Nostrand Aves., Brooklyn (718-434-1900). $8-$12.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—This year's new edition stars animal trainer Gunther Gebel-Williams and his family, Sabu and the Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with everybody's favorite lively clowns. At Madison Square Garden thru 6/2 (564-4400). $6.50–$12, with children $2.50 at some performances. 4/17, 19 at 1:30 and 7:30; 4/18 at 10:30 and 7:30; 4/20 at 10:30, 2:30, 7:30; 4/21 at 1 and 5:30; 4/23 at 10:30 and 2:30.

SPECIAL CELEBRATIONS FOR SPECIAL OCCASIONS this week include a spring parade, the annual Salute to Israel, 4/21, noon–4. More than 50,000 marchers will take part in this 37th-birthday party, and the route is from 57th St. to 86th up Fifth Ave., and then over to Third. Both schoolchildren and their elders, representing schools, youth groups, and other organizations, will join 50 bands, speakers along the way, and the floats with banners and decorations . . . Elwood Bunn (country and western) and the Gotham City Brass (classical-pop) will each have a section of Stuyvesant Park to themselves, when the annual neighborhood festival holds open house 4/21, 11–6. This year both sections will be part of the street fair, at Second Ave. and 15th–17th Sts., and that means even more food vendors, antiques dealers, and entertainers. 15,000 tulips will be abloom, planted last spring to celebrate the 200th year of the Dutch Consulate's being part of the New York scene . . . The Bronx County Historical Society celebrates Edgar Allan Poe Week in a big way, and this year the main event is 4/20 at 1:30—"Poe in Poetry," at the Enrico Fermi Cultural Center, 610 E. 186th St. The New York Poetry Forum will offer the readings, and the program is free. Same day at 2:30, at Mosholu Library, 285 E. 205th St., there'll be a mini-festival of three Poe-based movies. Storytelling for children, 4/19 at 4, at the Fermi Center, and other events, too. Phone the Society (881-8900) for details . . . Runners both young and old will be doing their thing 4/21 in Central Park, both events starting at Fifth Ave. and 90th St. At 10 a.m., six-year-olds and up will take part in the Pee Wee Run, and the Developmental Run follows right after. Phone the Road Runners Club for entering information (860-4455).

LIBERACE—At Radio City Music Hall thru 4/21; with the Rockettes and the Dancing Waters. Show times: 4/16, 18 at 2:30 and 8; 4/17, 19, 20 at 8; 4/21 at 2:30. Matinees, $17.50, $22.50; evenings, $20, $25 (757-3100).

LISTEN, LOOK, LEARN—and be entertained at the same time. Rosemary Harris, whose *Pack of Lies* performance is lighting up Broadway these days, will glow in another setting, as part of Free Theatre Productions' noontime series of readings at St. Bartholomew's Church, Park Ave. and 50th St. Date is 4/16 at 12:30, and Miss Harris will choose selections from her favorite writers' work. Stanley Eugene Tannen is behind FTP, and 4/20 and 21 at 8, he and Sharlene Hartman will perform excerpts from plays by Pinter, Wilde, Marsha Norman, and others. This one's at NYU's Rubin Hall, 35 Fifth Ave. at 10th St. (737-0073) . . A Salute to Magic by the Society of American Magicians is set for 4/20 at 8, and if somebody doesn't accidentally make it disappear, Hunter College Auditorium, 69th St. between Park and Lexington Aves., will be the setting. Marco the Magi, Le Grand David, Seth the Sensational, and many more will be conjuring, whisking, vanishing, levitating, and you-name-it. Tickets are $10 and $15 (203-357-7862) . . . A dialogue between Oscar-winning directors Elia Kazan and Milos Forman can be heard at NYU's Vanderbilt Hall, 40 Washington Square South, 4/22 at 7. Ellen Burstyn will introduce the pair and the subject: "Sources of Creativity: Film and Literature." It's free, but seating's limited (598-7077) . . . A mass rally, Mobilization for Animals, invites everyone to join in, 4/20 at 1, in Bryant Park behind the Public Library, off Sixth Ave. at 40th–42nd Sts. Cleveland Amory, Bob Barker, Earl Holliman, Congressman Tom Lantos, and many more will speak, and if you like, you can join a march, beginning at 11 a.m. at 59th St. and Seventh Ave. . . . Master workshops and a performance event will be part of the Frederick Douglass Creative Arts Center's Black Roots Festival, 4/20 at the Society for Ethical Culture, 2 W. 64th St. (944-9870). Workshops are in fiction, by Toni Cade Bambara at 11 a.m.; playwriting, by Derek Walcott at noon; and poetry, by Gwendolyn Brooks at 3; $25. These writers and others will be at the Festival at 7:30; donation, $15, students $8 . . . There'll be a medieval atmosphere on the Brooklyn beachfront 4/20, 1–5, when the Medieval Studies & Restoration folks stage a demonstration of foot jousting, fencing, and other "olde artes," along with a tug-of-war and a tournament. Ocean Pkwy. and Brighton Beach Ave. is where you'll find all this, and it's free. You're allowed to ask questions.

SCIENCE CIRCUS—The traveling exhibit from Toronto's Province of Ontario Science Centre will be here thru 4/21, at the New York Hall of Science, Flushing Meadows-Corona Park in Queens (718-699-0005). Open daily 10–5, and free.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thurs. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building , Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

CHINATOWN/LITTLE ITALY—"Ethnic Contrasts" A New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, eves.). 4/21 at 11 and 2, meet SW corner of Broadway and Canal St. $5.

VAN CORTLANDT PARK, on horseback. The Bronx County Historical Society will sponsor this ride, which leaves from the Van Cortlandt Riding Stables, 254th Street and Broadway, 4/21 at 1 p.m.; $5 for the tour, $12 for horse rental; reserve ahead; 881-8900.

ON THE TRAIL OF EDITH WHARTON—Tour in Gramercy Park and Greenwich Village, ending with a reception at St. Sava's Cathedral; benefit for restoration of the Wharton home in Lenox, Mass. (532-4199). 4/21 at 1, meet at the Washington Square Arch, Fifth Ave. below 8th St. $8.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Discover New York walking tour: "Harlem Highlights," including Striver's Row, the Apollo, Alexander Hamilton's home; 4/20, 21 at 2; meet at Harlem State Office Bldg., near Adam Clayton Powell Jr. Blvd. and 125th St.; $8. Behind the Walls: How Buildings Work: 4/16 at 12:30, Madison Square Garden. See how the circus and sporting events are set up. $8. Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). "Art and Redevelopment in Long Island City," 4/21 at 11. $8. . . Tour Central Harlem: Sugar Hill, Doctors' and Professors' Row, and Duke Ellington's house, 4/21 at 11. $8. . .Explore the Steinway Piano Factory and Settlement in Astoria, Queens, 4/22 at 9:45 a.m. $8.

THE NEW IMMIGRANTS—See Brighton Beach and study the Russian influence on architecture and food, 4/20, 10 a.m. This is part of an NYU course; individual tickets can be bought for $40 plus $10 registration fee (598-3346).

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. on 4/18. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 4/20, Flushing Meadow Park, Queens. 4/21, Central Park.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 4/20, Monmouth County. 4/21, central Westchester.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Brooklyn** (718-856-4210): 4/21 at 1 p.m., learn about salt marsh ecology in Marine Park, meet at Ave. U and Burnett St. . . . **Manhattan** (379-3091): 4/19 at 2, meet at Madison Ave. and 23rd St.for a tour of Madison Sq. Park. 4/20 at 11 and 3, American Youth Hostel bike clinics. Meet at the Loeb Boathouse on Central Park's lake at 72nd St.,for fix-your-bike-clinics and for the start of a Central Park tour at 1 p.m. 4/20 at 2 p.m. "A Ramble with Map and Compass" for the Handicapped in Central Park. Practice orienteering on a course accessible by wheelchair. Reserve ahead (360-8134). Blooming Hills by Blooming-Dales. Meet at Central Park's Belvedere Castle, south of the Great Lawn at 79th St. 4/21 at 2.

ROOSEVELT ISLAND—Tour with the Shorewalkers of New York (204-1112). 4/21 at 2, $3. Meet on island side of tramway, across from 59th St.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 4/21 at 1, meet outside at Spring St. station of the No. 6 IRT train, near East River Savings Bank, for a tour of Little Italy and SoHo. $1. 691-2590.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home game 4/26, vs. Pittsburgh . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 4/16 at 2, 4/18 at 1, vs. Chicago. 4/19 at 8, 4/20, 21 at 2, vs. Cleveland.

HOCKEY—Playoff schedule to be announced.

BASKETBALL—Playoff schedule to be announced.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 4/20, the Wood Memorial. 4/21, the Top Flight.

Children

THE BIG APPLE CIRCUS—The Flying Gaonas, Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. In a tent in Prospect Park, Parkside and Ocean Aves. (860-7320), thru 4/23. 4/20, 21 at 1 and 4; 4/16–19, 22 at 11 a.m. and 7; 4/23 at 11 a.m. $6–$10; adults, $8–$12. The Circus will be in Van Cortlandt Park, Bronx, 4/26–5/1.

JOURNEY INTO JAZZ—The Little Orchestra Society Happy Concerts for Young People, at Avery Fisher Hall (874-2424). 4/20 at 11 a.m. and 1 p.m. $6–$16.

THE MAKER OF ILLUSIONS—Opera for children at the Manhattan School of Music, 120 Claremont Ave. (749-2802). 4/21 at 3 p.m. $5 adults, $3 children.

LEIPZIGER KERZENSPIEL—Shadow theater inspired by the Cambodian shadow-puppetry tradition. 4/20 at 2:30 and 8 at the Asia Society, 725 Park Ave. at 70th St. (288-6400). $8 adults, $7 students.

THE MAGIC SWORD—By Opera Enterprise. 4/20 at 1 p.m., at the Triplex, 199 Chambers St.(618-1900), $2.50.

L'HEURE DU CONTE—A French story-hour for 3-to-6-year-olds at the French Institute/Alliance Francaise, 22 E. 60th St. (355-6100). 4/19 at 4 p.m. Reserve ahead. $1.

AESOP'S FABLES—By the Rainbow Puppet Works. 4/20 at 2:30 at the Washington Sq. Church, 133 W. 4th St. (924-4544). $3.

TONY ALBANO'S MAGIC SHOW—Discovery Theatre, 451 Broome St. (334-1222). 4/20, 21 at 2. $6; parents, free.

LA SERVA PADRONA, by Pergolesi. In English, for young audiences. The Vineyard, 309 E. 26th St. (683-0696). Sat. and Sun. at 1 and 3, thru 4/28. $5.

THE WIZARD OF OZ—The Puppetworks in a musical. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). Sun. thru 4/28 at 2. $3.50.

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OTHER EVENTS

audience participation and music. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 5/18; $3, adults $4.

THE LAND OF OTHERWISE—A Norwegian story. Echo Stage, 120 W. 28th St. (807-8696). 4/20, 21 at noon. $4.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

SUZANNE'S FOREST FANTASY—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 4/21, 28 at 2. Reservations necessary; $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—4/21, 28 at 1:30: "The Funzapoppin Magic Show," with music, animals, clowns. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/20 at 1:30, "The Robbo One Square Circus," by Puppets Unlimited. $2.50 . . . Following at 2:40, "Please Touch," a hands-on demonstration in a 17th-century Dutch room; $1.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). *Sat. at noon and* 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 4/19 at 11 and 1; 4/20 at 11 and 2, "The Nightingale," by the Grey Seal Puppets. $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 4/20 at 1, "Flower Power," with the Royal Gardener; learn about the flower's many parts. Free, but must reserve.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. *at noon. Weekend family programs focusing on* a theme related to the collections, with films, workshops, slide talks; 4/20, 21, "Sculpture Tells a Story." Gallery talks Tues.; 4/16 at 7: American Revival Furniture. Also: 4/20 at 2, "La Favola di Ludovico Coniglio" or "Peter Rabbit" (in Italian), with Suzanne Miele. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books . . . "Intercultural Friendship Exhibition," dedicated to understanding between American children and those in the USSR, and based on "Big Red." . . .4/20 at 2 p.m.: Grandparents' Day and Music, Music, Music.; at 2, sing along with Birdie Eaton, guitarist Barry Kornhauser, Lisa Garrison; grandparents free if accompanied by a child. 4/21 at 1:30 and 3: An art workshop where parents and children can create Pop-Up characters.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Fri. at 1:30, storytelling for 3-5-year-olds. 4/20 at 1:30: "April in Paris Art Workshop"; see examples of Impressionist paintings and paint your own. 4/21 at 1:30, sing along with Saul Broudy. Free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. Also 4/21 at 1:30 and 3: "The Mural," based on Thomas Hart Benton's work; design a section of a farm-life picture and assemble all into one mural. Free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. Res. nec. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American-Continental. Spcls: baby-back ribs, fresh fish daily. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. 11:30-3:30. D daily 5-11. D & dancing Fri.-Sat. 8-midnight. Private parties. Ent. **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-

Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. **(I-M)** AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provencale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.**, 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater daily D 5-7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 5-10. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** **AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Mediterranean. Spcls: Sido mazza, couscous, seafood. Res. sug. L Mon.-Fri. 11:30-3. D daily 5 - midnight. Private parties for 60. **(I-M)** AE, MC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. **(E)** AE, CB, DC.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/5, asparagus festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

VERDI—176 Lexington Ave., at 31st St., 889-2939. Casual. Northern Italian. Spcls: homemade fettuccine alla Verdi, tortellini gratinee, breast of chicken cardinale. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10:30, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4.

Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. **(M) AE, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. **(M) AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M) Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M) AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun.-Fri. 5-11, Sat. to midnight. **(M)** CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

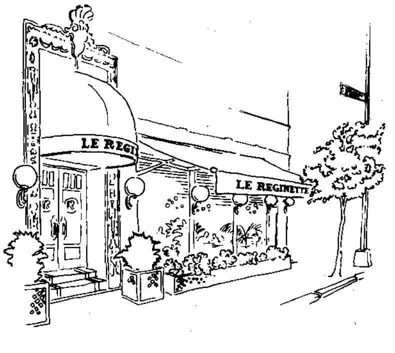
LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.



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LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.-Fri. noon-3. D Tues.-Fri. 5-11, Sat. from 4:30. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(I)** **No Credit Cards.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SIAM INN—916 Eighth Ave., bet. 54th-55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.-Fri. noon-3. D daily 5-11:30. **(I)** AE, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8- 1 a.m., Sat to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, zampone with polenta, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. **(M)** No Credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. **(I)** AE, DC, MC, V.

LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jac

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ques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Morthern Italian. Spcls: steak chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. *Casual. Continental. Spcls: chicken* breast sautéd with apples and Calvados brandy sauce, broled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 *incl. free hors d'oeuvres.* Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, *gamberoni reali alla marinara.* L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to *midnight,* Sat. *noon-midnight,* Sun. *noon*-11. **(I)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with pears in brandy and mushrooms, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. *Spcls: steamed mussels with* garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. *Casual. Japanese. Spcls: sushi, sashimi,* tempura, teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. *to midnight,* Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/22, Carol Sudhalter Quartet. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 4/15,22, Young Lions of Jazz. 4/16-21, Betty Carter. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 4/16,17, Low Profile featuring John Tropea, George Young, Sammy Figueroa, Sue Evans, Rubins Bassini. 4/18, The Nails. 4/19,20, Sonny Rollins. 4/22, Peter Hammill. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 4/15-21, Vladimir Shafranov and Ron Carter. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/15,22, Novella Nelson with Warren Smith & Abdul Wadud. 4/16,23, Christine Joy Duo. 4/17,24, Victor Lesser with Frank Canino and Ilene Christen. 4/18, Marvin Horne. 4/19,20, Rodney Jones. Music from 9:30. AE,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/20, Mountain Laurel Bluegrass Band. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 4/21, Alden/Barrett Quintet. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/15,22, Les Paul Trio. 4/16-21, Roy Ayers. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/15, Poez. 4/16, Jim Wann. 4/17, Alejandro Escuvedo. 4/18, Songwriters Showcase. 4/19, Eric Andersen. 4/20, Townes Van Zandt. 4/21, Danny Driscoll, Kathleen Keenan, James O'Malley, Kurt Weiting, Richard Younger. 4/22, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/15, Don Friedman with Harvie Swartz. 4/16, Armen Donelian with Dean Johnson. 4/17,18, Armen Donelian with Harvie Swartz. 4/19,20, Reggie Workman with Stanley Cowell and John Blake. 4/21,22, Bertha Hope with Walter Booker. **Upstairs:** 4/18 at 8:30, Roger Kellaway and Irene Reid. 4/19 at 10, The Gail Boggs Show with Brenda Madison. 4/20 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Thru April: Wed.-Sun. 10-3 a.m., vocalist Alicia Sherman, pianist Peter Madson, bassist Phil Bowler. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 4/16-20, pianist Lee Ann Ledgerwood with Red Mitchell on bass. 4/23-27, pianist John Bunch with Phil Flanigan on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/15,22, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 4/16-20, Widespread Jazz Orchestra. 4/21, Salute to the Duke. 4/23-27, Mose Allison. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Duo play every Wed.-Sat. from 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 4/15-21, pianist Nina Sheldon with Ed Shuler on bass. 4/22, Paul Winston. 4/23, Rebecca Kaine. 4/24, Phoebe Legere. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/16, Los Lobos. 4/18, Scandal featuring Patty Smyth. 4/21, Jazzathon '85 featuring Mel Lewis Orchestra, Amina Claudine Meyers, 'Little' Jimmy Scott, The Harlem Blues and Jazz Band, Vince Giordano and the Nighthawks, Joe Thomas, and more! 4/24, The Busboys. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/17, Fake Sacred Lake. 4/18, Tiny Blade of Grass; Yo Go. 4/19, Second Chance; Straight Up; East of Fairmont. 4/20, The Shout; Ronni Crooks. 4/24, Melody Kings; Box 7. 4/25, Curious Gift; Class Action. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 4/15,22, Dakota Staton. 4/16-21, David Murray Octet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 4/20, *Ain't No Mountain High Enough,* a revue based on the Motown Sound, starring Alyson Williams; Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 4/19,20, Buckwheat Zydeco. 4/22, Loup Gurou Zydeco. 4/23, Rhythm & Blues Jam Session. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/15, Larry Harlow and Orquesta Harlow; the Joe Cuba Sextet and guest tenor saxophonist Harold Ousley. 4/22, Willie Rosario, Luis 'Perico' Ortiz and his orchestra with guest soloist Jon Faddis. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 4/16-21, George Coleman Quartet. 4/23-28, Joe Henderson Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/15, Percy France's 'Rhythm and Jazz.' 4/16, Bobby Sanabria and Ascencion with special guest Rene McLean. 4/17-20, Arthur Prysock. 4/21,22, Bill Eldrige and High Society with special guest Spanky Davis. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 4/15,22, pianist Jim Roberts with Brian Torff on bass. 4/16-20, pianist Walter Norris with Brian Torff on bass. 4/21, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/16,17, Kingfish; New Riders of the Purple Sage. 4/18, Allstar Reggae Night featuring Freddie McGregor, June Lodge, Michigan & Smiley, Peter Broggs and the Studio One Band. 4/19, Asleep at the Wheel; Tommy Joe White. 4/21, Max Creek. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 4/16-21, comedian George Miller, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/15-20, comedians Richie Gold, Danny Curtis, Joe Vega, and Tony Konick, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri.-Sat., magician George Schindler and comedian Keith Thomas. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/25, Glen Covington Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m. - 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/17, Tabou Combo. 4/18, Mikata - Afro-Carib Funk. 4/19,20, Pe De Boi - Power Samba Band. 4/21, Kenia sings Bossa Nova. 4/22-24, Gato Barbieri. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the

TEAMWORK
MAKES THE
DIFFERENCE

Mission: Reduce Drunk Driving by Teenagers
Strategy: Involve the Community
Profile: Lee, Massachusetts.

Two years ago, ten parents, teachers and other community leaders in Lee, Mass. decided to try to stop the deaths and injuries resulting from teens abusing beer, wine and liquor.

Their task force introduced alcohol education in the schools from the sixth grade on up. They mobilized parents, teen leaders and community groups to reinforce the classroom message. They made sure teens had constructive activities which reduced the temptation to drink and drive.

It didn't require new taxes. It didn't require new restrictions. Best of all, it worked! Drunk driving accidents have been sharply reduced.

Communities across America are finding solutions to the problem of teens driving drunk. Nationwide, traffic deaths among 16-21 year olds have dropped 25% since 1979!

If you'd like more information and ideas on how to make community teamwork work for your town, just write to:

TEAMWORK
Box 1197
Washington, D.C. 20013

A public service of this publication and:

National Football League,
National Association of State Boards of Education,
Distilled Spirits Council of the United States, Inc.

great Hollywood movies, featuring Camille Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 4/15-20, musical trio - Gotham, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. *Caroussel Des Folles,* musical revue featuring Michael Andrews, comic Pudgy and female impersonators, shows at 8 & 11. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 4/15,22, Sidney Myer *At Home at Panache.* 4/17, Laurie Bresnick. 4/18-20, Leigh Clarkgranville. 4/21, John Fricke. 4/23, Cindy Taylor. AE,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 4/20, Lana Cantrell and her Trio, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 4/16-5/12, The Glenn Zottola Orchestra featuring Johnny Desmond play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 5/4, singer-pianist Steve Ross, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

WATER'S EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.-Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 4/16, singer-comedienne Terry Rakov; Constance Pachl. 4/17-20, Helen Baldassare. 4/21, Lenny Babbish. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/15, Anita Hollander; Bruce Barton. 4/16,23, Barbra Whitman; Bob Jester. 4/17, For Play; Maggie Peach. 4/18, Lisa Ellex; Nancy Shayne. 4/19, Jeffrey Essmann; Kate Kane. 4/20, Catherine Gilman; Clay Coury. 4/21, Raetta; Crimes of Fashion. 4/22, Elizabeth Aiello; Sabre. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 4/16,17,19,20, Dick Wellstood. 4/18, Jaki Byard. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-*level continental restaurant with singer-pianist* Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

RADIO HIGHLIGHTS

Wed., April 17

3:00/WNCN—Francaix: Little Qt for Saxophones; **Alkan:** Piano Trio in g, Op. 30; **L. Couperin:** Suite for Harpsichord in d.

WNYC—A tribute to the Da Capo Chamber Players—music by Glass, Gideon, Perle, Copland.

4:04/WQXR-AM/FM—Turina: La Oracion del Torero; **Haydn:** Trio in F, #17; **Mozart:** Don Giovanni: Ov; **Beethoven:** Rondo in C, Op. 51, #1.

5:00/WNCN—R. Strauss: Der Rosenkavalier, Op. 59: First Waltz Sequence; **Liszt:** Ballade #2 in b; **Holst:** St. Paul's Suite.

6:00/WNCN—Hagen: Sonata in B; **Mendelssohn:** Hebrides Ov, Op. 26, "Fingal's Cave."

7:00/WNYC—Tchaikovsky: Serenade for Strings; **Mendelssohn:** Fantasy in f-sharp.

7:03/WQXR-AM/FM—Schubert: Sym #5 in B-Flat; **Casella:** Paganiniana.

8:00/WNCN—Handel: Cto a due cori #1 in B-Flat; **Debussy:** Arabesques; **Beethoven:** Leonore Ov #3, Op. 72b; **Rameau:** Concert en Sextuor #1 in c.

WNYC—The Frick Collection. Jeffrey Kahane, pianist. **Bach:** Partita #4 in D; **Schumann:** Waldszenen, Op. 82; **Liszt:** 2 Schumann Songs.

WQXR-AM/FM—Live from the Met. **Verdi:** Simon Boccanegra (Tomowa-Sintow, Milnes/Levine).

9:00/WNCN—Young Concert Artists. Recitals from the 1984–85 YCA Series. With clarinetist Paul Meyer, pianist Eric Lesage. **Lutoslawski:** Danse Preludes; **Brahms:** Sonata in E-Flat, Op. 120, #2; **Berio:** Lied (world premiere); **Stravinsky:** Three Pieces for Solo Clarinet.

Thurs., April 18

3:00/WNCN—Tchaikovsky: Swan Lake, Op. 20: Pas de deux; **Joachim:** Cto for Violin in d, Op. 11, "Hungarian."

WNYC—Selected works by Djabadary.

4:04/WQXR-AM/FM—Bach: Italian Cto in F; **Ponchielli:** La Gioconda: Dance of the Hours; **Faure:** Fantaisie for Flute & Orch; **Fasch:** Trumpet Cto in D.

5:00/WNCN—Rossini: Semiramide: Ov; **Haydn:** Piano Trio in F; **Glinka:** Valse-Fantaisie.

6:00/WNCN—Mozart: Divertimento in F; **Rossini:** William Tell: Ov.

7:00/WNCN—The Steuben Series. Steuben Glass presents music set to Shakespeare's texts. With the New York Vocal Arts Ensemble. Broadcast live from the WNCN Performance Studio.

WNYC—Bartok: Cto for Orch; **Ives:** Old Songs Deranged.

7:03/WQXR-AM/FM—IBM's Salute to the Arts. A musical documentary paying tribute to a major cultural organization in and around the New York area.

8:00/WNYC—Minnesota Orchestra. **Bach:** Mass in b (McNair, Hodgson, Britton, Stone, Bach Society Chorus of Minnesota/Dutoit).

8:05/WQXR-AM/FM—Mozart: Sinfonia Concertante in E-Flat; **Copland:** Dance Symphony.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. **Beethoven:** Sym #6 in F, Op. 68, "Pastorale" (Leipzig Gewandhaus Orch/Masur).

Fri., April 19

3:00/WNCN—Grieg: Cto for Piano in a, Op. 16; **Gervaise:** Danceries.

WNYC—Strauss: Daphne.

4:04/WQXR-AM/FM—Mozart: Piano Sonata #17 in D; **Berlioz:** The Corsair Ov; **Torelli:** Cto Grosso in g, Op. 8, #6, "Christmas"; **Beethoven:** Variations on a Scottish Theme in G.

5:00/WNCN—Wagner: Lohengrin: Prelude to Act I; **Berlioz:** Les Troyens: Royal Hunt and Storm; **Barsanti:** Cto Grosso in D, Op. 3, #10.

6:00/WNCN—Offenbach: La Perichole: Highlights; **Haydn:** Sonata for Piano #10 in C.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Ravel: Le Tombeau de Couperin; **Praetorius:** Terpsichore: Dances; **Haydn:** Qt in F, Op. 3, #5: Serenade.

8:00/WNCN—Bach: Motet, "Der Geist hilft unsrer Schwachheit auf"; **M. Haydn:** Qnt in G.

WNYC—Met Opera Finalists Concert. A concert of the finalists in the 1985 Metropolitan Opera National Council Regional Auditions.

8:06/WQXR-AM/FM—Rossini: Edoardo e Cristina: Ov; **Avison:** Cto Grosso #12 in D; **Prokofiev:** Lieutenant Kije Suite.

9:00/WNCN—Gounod: Faust: Le Veau d'or; **Brahms:** Cto for Violin & Cello in a, Op. 102; **Karg-Elert:** Clair de Lune.

Sat., April 20

10:00 a.m./WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Vivaldi:** Cto for Strings & Continuo in c; **Glazounov:** Oriental Rhapsody in G, Op. 29.

10:04 a.m./WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Delius:** Summer Night on the River; **Rameau:** Suite of Dances: Chaconne; **Wagner:** Gotterdammerung: Dawn and Siegfried's Rhine Journey.

11:00 a.m./WNCN—Ravel: Scottish Song; **Stravinsky:** Petrouchka; **Telemann:** Cto for Trumpet in D.

11:05 a.m./WQXR-AM/FM—Purcell: Sonata in D for Trumpet & Strings; **Gounod:** Sym #2 in E-Flat; **Vaughan Williams:** The Running Set.

12:00/WNYC—New Discoveries. **Britten:** Men of Goodwill; **Bach:** Canons; **Mozart:** Sym in a.

12:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Wagner:** Parsifal (Rysanek, Vickers, Estes, Moll, Mazura, Robbins/Levine).

1:00/WNCN—C. P. E. Bach: Sym in b; **Brahms:** Sym #2 in D, Op. 73.

3:00/WNYC—New Sounds. **Laraaji:** Dance #2; **Kitajima:** The Source; **Oregon:** Impending Bloom.

4:00/WNCN—J. Strauss Jr.: Roses from the South Waltz, Op. 388; **Geminiani:** Cto Grosso in c, Op. 7, #5; **Dieupart:** Suite for Soprano Recorder, Lute & Viola da Gamba in f; **Mozart:** Divertimento in B-Flat.

5:00/WNCN—Borodin: Prince Igor: Ov; **Chopin:** Mazurkas; **Debussy:** Nocturnes: Sirenes.

6:04/WQXR-AM/FM—Haydn: The Uninhibited Island: Ov; **Bach:** Violin Cto #2 in E; **Dvorak:** Scherzo Capriccioso.

7:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. With violinist Mark Peskanov. **Beethoven:** King Stephen, Op. 117: Ov; **Hindemith:** Cto for Violin; **Prokofiev:** Sym #6 in e-flat, Op. 111.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Rossini:** La Cenerentola (Berganza, Alva, Capecchi, London Sym Orch/Abbado).

9:05/WQXR-AM/FM—The Cleveland Orchestra. Helmuth Rilling, conductor. With soprano Costanza Cuccaro, tenor Aldo Baldin, baritone Wolfgang Schoene, The Cleveland Orchestra Chorus.

9:30/WKCR—Callas Celebration. Stefan Zucker, host. **Gluck:** Iphigenie en Tauride (Callas, Cossotto, Colzani).

Sun., April 21

9:05 a.m./WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat; **Tchaikovsky:** Suite #3 in G: Theme & Variations.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Fantaisie, Op. 30; **Various:** Guitar Works (Spanish Classical); **Galles:** Sonata for Guitar in b.

11:00 a.m./WNCN—Ravel: Scottish Song; **Stravinsky:** Petrouchka; **Telemann:** Cto for Trumpet in D.

12:00/WNCN—Operathon '85. Sponsored by Chemical Bank. General Director Beverly Sills joins members of the WNCN staff to host this 9th annual celebration of the New York City Opera, including interviews, recordings.

WNYC—Chamber Music Society of Lincoln Center. Highlights from the best of this WNYC-produced concert series.

2:05/WQXR-AM/FM—Italy in Music With George Jellinek.

3:00/WNYC—New Sounds. **Xoloti:** Procession; **Gurdjieff/de Hartmann:** Journey to Inaccessible Places; The Great Prayer; **Vangelis:** Soil Festivities.

3:05/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With pianist Daniel Barenboim, violinist Charles Rex, flutist Paige Brook, oboist Joseph Robinson; trumpeter Philip Smith. **Mozart:** Three German Dances; Cto for Piano & Orch #22 in E-Flat; **Schuller:** Cto Quaternio for Violin, Flute, Oboe, Trumpet & Orch; **R. Strauss:** Burleske for Piano & Orch in d.

4:00/WNCN—Operathon '85.

6:05/WQXR-AM/FM—Delalande: Suite for the Royal Supper; **Bach:** Cto in c for Violin & Oboe.

6:30/WNYC—New Directions: New Instruments. **Chadbourne:** Missing Persons; **Carlos:** Ganymede; **Partch:** Barstow.

8:05/WQXR-AM/FM—Delta Opera House. **Mozart:** The Marriage of Figaro (Te Kanawa, Popp, Allen, Ramey, London Phil Orch/Solti).

9:00/WNCN—Operathon '85.

Mon., April 22

2:00/WNYC—New, Old, & Unexpected: New Composers. **Zahler:** Regions 1/oo; **Larsen:** Ulloas Ring.

3:00/WNCN—Haydn: Piano Trio in B-Flat; **Schubert:** Andantino & Variations; **Puccini:** Suor Angelica: Intermezzo; **Mozart:** Sonata for Piano #4 in E-Flat.

4:04/WQXR-AM/FM—Schroter: Piano Cto #3 in c; **Debussy:** Prelude to the Afternoon of a Faun; **Deisenroth:** Hunting Suite for Four Horns; **Respighi:** The Birds: The Dove.

5:00/WNCN—Brahms: Academic Festival Ov, Op. 80; **Saint-Saens:** Caprice on Danish & Russian Airs, Op. 79; **Bach:** Brandenburg Cto #3 in G; **Schubert:** Sonata for Violin & Piano in D, Op. 137, #1.

6:00/WNCN—Vivaldi: L'Estro Armonico: Cto for 2 Violins in a, Op. 3, #8; **Enesco:** Roumanian Rhapsody in D, Op. 11, #2; **Purcell:** Faery Queen: Suite #2; **Boyce:** Sym #8 in d.

7:03/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto #3 in E-Flat; **Liszt:** Consolation #3 in D-Flat; **Offenbach:** Ov to a Grand Orch.

8:00/WNCN—Handel: Sonata for Violin & Continuo in E, Op. 1, #15; **Bach:** Brandenburg Cto #5 in D; **Mozart:** Divertimento in B-Flat.

8:06/WQXR-AM/FM—Handel: Cto Grosso in D, Op. 6, #5; **Bizet:** Sym in C.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Jaime Laredo, violin, and Samuel Sanders, piano. **Brahms:** Scherzo in c, from the F.A.E. Sonata, Op. Posth.; **Schubert:** Sonatina in g, Op. 137, #3; **Prokofiev:** Sonata #1 in f, Op. 80; **Bartok:** Rhapsody #2; **Ravel:** Sonata, Op. Posth.; **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28.

9:05/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor. **Shostakovich:** Sym #1 in F, Op. 10; **Brahms:** Sym #2 in D, Op. 73.

Tues., April 23

2:00/WNYC—New, Old, & Unexpected: New Composers. **Kreckler:** Improvisations; **Zwilich:** Passages.

3:00/WNCN—Prokofiev: Cto for Violin #1 in D, Op. 19; **C. Stamitz:** Oboe Qt in E-Flat, Op. 8, #4; **Rossini:** La Gazza Ladra: Ov.

4:04/WQXR-AM/FM—Strauss: Tales from the Vienna Woods; **Albinoni:** Cto a cinque in d, Op. 9, #2; **Schubert:** Rosamunde: Entr'acte #2; **Chabrier:** Espana.

5:00/WNCN—Webern: Passacaglia for Orch, Op. 1; **Boyce:** Sym #7 in B-Flat; **Sinding:** Suite for Violin in a, Op. 10.

6:00/WNCN—Mozart: Sonata for Piano #2 in F; **Wagner:** Die Feen: Ov; **B. Marcello:** Sonata for Recorder & Continuo in C, Op. 2, #6; **J. Strauss Jr.:** Die Fledermaus, Op. 362: Ov.

7:00/WNCN—Debussy: Danses sacree et profane for Harp & Orch; **Pezel:** Suite; **Rimsky-Korsakov:** Christmas Eve: Suite #2.

7:03/WQXR-AM/FM—Geminiani: Cto Grosso in g, Op. 3, #2; **Vaughan Williams:** Fantasia on a Theme by Thomas Tallis; **Liszt:** Annees de Pelerinage, 2nd Year in Italy: Sonetta del Petrarca #47.

8:00/WNCN—Harmonie Wind Ensemble. Live from the WNCN Performance Studio.

8:06/WQXR-AM/FM—Saint-Saens: Cello Cto #1 in a; **Mendelssohn:** Sym #4 in A, "Italian."

9:00/WNCN—Walker: Lyric for Strings; **Beethoven:** Sym #4 in B-Flat, Op. 60; **Vivaldi:** Cto for 2 Mandolins: Andante.

9:05/WQXR-AM/FM—Philadelphia Orchestra. Stanislaw Skrowaczewski. **Weber:** Ruler of the Spirits: Ov; **Lutoslawski:** Cto for Orch; **Bruckner:** Sym #10 in d.

TELEVISION

Daytime, Apr. 17–19 and 22–23

② **WCBS** 212-975-4321
④ **WNBC** 212-664-4444
⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
⑨ **WOR** 212-764-7000
⑪ **WPIX** 212-949-1100
⑬ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Wed/Dot and the Bunny
Thu/Coming Attractions
Tue/**Movie:** Lewis Carroll's Alice's Adventures in Wonderland
Ⓢ Fri/**Movie:** A Minor Miracle

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Thu/**Movie:** The Wild Pony
Fri/Animal Talk
Ⓢ Wed/**Movie:** No Big Deal
Thu/**Movie:** Alice the Chimp
Mon/**Movie:** The Dark Crystal
Tue/The Island of Nevawuz

6:35
Ⓗ Mon/David Copperfield

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Heathcliff

7:30
⑤ Plastic Man
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Fri/The Berenstain Bears' Easter Surprise
Ⓢ Wed/Charlie Daniels' Volunteer Jam
Tue/Faerie Tale Theatre (cc)

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/**Movie:** Twilight Zone—The Movie
Thu/**Movie:** Hard to Hold
Fri/**Movie:** The Earthling
Mon/The Best of Braingames
Tue/**Movie:** Misunderstood
Ⓢ Thu/**Movie:** The Dark Crystal
Fri/**Movie:** Running Brave
Mon/**Movie:** The Zertigo Diamond Caper

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Superfriends
Ⓗ Mon/**Movie:** Watership Down
Ⓢ Tue/**Movie:** Twice Upon a Time

9:00
② All New Let's Make a Deal
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Happy Days (except Mon)
Mon/Oliver Twist
Ⓢ Wed/An Audience With Mel Brooks
Fri/Father Guido Sarducci Goes to College
Ⓦ Wed/**Movie:** Slayground
Thu/**Movie:** Christine
Fri/**Movie:** Up the Creek
Mon/**Movie:** Betrayal
Tue/**Movie:** The Ice Pirates

9:30
② Anything for Money
⑤ Gilligan's Island
⑨ News
⑪ Barney Miller (except Mon)
Ⓗ Thu/Not *Necessarily* the Sniglets

10:00
② $25,000 Pyramid
④ Time Machine
⑤ I Love Lucy
⑨ Romper Room
⑪ Odd Couple (except Mon)
Ⓗ Wed/**Movie:** Romancing the Stone
Thu/**Movie:** Watership Down
Fri/**Movie:** Local Hero
Mon/**Movie:** Brainstorm
Tue/**Movie:** The Earthling
Ⓢ Wed/**Movie:** The Safecracker
Thu/**Movie:** The Doctor and the Girl
Fri, Mon/**Movie:** It Happened at the World's Fair
Tue/**Movie:** All at Sea

10:30
② Press Your Luck
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Comedy Take
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ All in the Family
⑦ All Star Blitz
⑨ Bewitched
Ⓦ Wed/**Movie:** Romancing the Stone
Thu/**Movie:** Against All Odds
Fri/**Movie:** Spring Break
Mon/**Movie:** Videodrome
Tue/**Movie:** Krull

11:30
④ Scrabble
⑤ Rituals
⑦ Family Feud
⑨ *I Dream of Jeannie*
⑪ Best Talk in Town
Ⓗ Thu/**Movie:** Massacre in Rome
Ⓢ Tue/**Movie:** Romancing the Stone (cc)

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/**Movie:** Hurricane
Fri, Tue/Video Jukebox
Mon/**Movie:** Local Hero
Ⓢ Thu/**Movie:** Hard to Hold (cc)
Fri/**Movie:** Racing With the Moon
Mon/Charlie Daniels' Volunteer Jam

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** The Brass Bottle (1964). Tony Randall, Barbara Eden. I dream of Jeannie.
Thu/**Movie:** Bell, Book and Candle (1958). James Stewart, Kim Novak.
Fri/**Movie:** Here Comes Mr. Jordan (1941). Robert Montgomery, Claude Rains. *Heaven can wait.*
Mon/**Movie:** A New Kind of Love (1963). Paul Newman, Joanne Woodward.
Tue/**Movie:** Phantom of the Opera (1962). Herbert Lom, Heather Sears.
Ⓗ Fri/**Movie:** Rare Breed
Tue/**Movie:** Twilight Zone—The Movie
Ⓢ Wed/**Movie:** Twice Upon a Time

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Alive and Well
Ⓦ Wed/**Movie:** Videodrome
Thu/**Movie:** The Ice Pirates
Fri/**Movie:** Chained Heat
Mon/**Movie:** Midnight Express
Tue/**Movie:** Hot Dog . . . the Movie

1:30
② As the World Turns
Ⓗ Thu/Coming Attractions
Ⓢ Thu/Father Guido Sarducci Goes to College
Tue/Paper Chase

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Wed/**Movie:** Misunderstood
Thu/**Movie:** The Pursuit of D. B. Cooper
Fri/**Movie:** Brainstorm
Mon/Not *Necessarily* the News
Ⓢ Wed/**Movie:** Swing Shift
Fri/**Movie:** Raiders of the Lost Ark (cc)
Mon/**Movie:** The Safecracker

2:15
⑤ Popeye

2:30
② Capitol
⑨ Tic Tac Dough
⑪ Wed–Fri/Tom and Jerry
Mon–Tue/Little Rascals
Ⓗ Mon/**Movie:** Rare Breed
Tue/Little River Band in Australia
Ⓢ Thu/**Movie:** The Dark Crystal
Tue/Paper Chase

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Superfriends
Ⓦ Wed/**Movie:** Slayground
Thu/**Movie:** Christine
Fri/**Movie:** Up the Creek
Mon/**Movie:** Betrayal
Tue/**Movie:** The Ice Pirates

3:30
⑤ Wed–Fri/**Special:** Rainbow Brite
Mon–Tue/Woody Woodpecker and Bugs Bunny
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Tue/Coming Attractions

4:00
② Rockford Files (except Tue)
Tue/Schoolbreak Special
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy (except Wed)
Wed/Afterschool Special
⑨ Wed/**Movie:** The Family (1973). Telly Savalas, Charles Bronson.
Thu/**Movie:** The Last Shot You Hear (1969). Hugh Marlow.
Fri/**Movie:** Midnight Lace (1960). Doris Day, Rex Harrison.
Mon/**Movie:** Dial M for Murder (1954). Ray Milland, Grace Kelly. Urbane, drawing-room murder.
Tue/**Movie:** The Movie Murderer (1970). Arthur Kennedy, Robert Webber.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/Fawn Story
Thu/**Movie:** The Wild Pony
Fri/Animal Talk
Mon/David *Copperfield*
Tue/**Movie:** Lewis Carroll's Alice's Adventures in Wonderland
Ⓢ Wed/Dot and the Bunny
Thu/**Movie:** Alice the Chimp
Fri/Faerie Tale Theatre (cc)
Mon/**Movie:** The Dark Crystal
Tue/The Island of Nevawuz

4:30
④ People's Court
⑤ Brady Bunch
⑦ Divorce Court (except Wed)
⑪ Laverne and Shirley

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
Ⓗ Wed, Fri/Fraggle Rock
Ⓢ Fri/**Movie:** The Zertigo Diamond Caper
Tue/**Movie:** A Minor Miracle
Ⓦ Wed/**Movie:** Hair
Thu, Mon/**Movie:** Professor Potter's Magic Potions
Fri, Tue/**Movie:** The Secret of the Golden Dragon

5:30
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/**Movie:** Twilight Zone—The Movie
Thu/**Movie:** Running Brave
Fri/Dot and the Bunny
Mon/**Movie:** Watership Down
Ⓢ Wed/**Movie:** All at Sea
Mon/**Movie:** No Big Deal

Evening, Apr. 17–19 and 22–23

Wed., Apr. 17

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓢ An Audience With Mel Brooks
Ⓦ **Movie:** The Dresser

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Money Makers
Ⓗ Video Jukebox

8:00
② Double Dare
④ Highway to Heaven
⑤ PM Magazine
⑦ Fall Guy (cc)
⑨ News
⑪ **Movie:** Great Catherine (1968). Peter O'Toole, Jeanne Moreau.
⑬ The Mark Russell Comedy Special
㉑ All Creatures Great and Small
㉛ Faith in Humankind: Rescuers of Jews During the Holocaust
Ⓗ **Movie:** The Star Chamber

🅝 **Movie:** Improper Conduct
🅢 **Movie:** Against All Odds (cc)

8:30
❺ Carol Burnett
❾ Sale of the Century
⓭ Live From the Met: *Simon Boccanegra,* conducted by James Levine, with Anna Tomowa-Sintow, Sherrill Milnes. Stereo simulcast over WQXR-FM.

9:00
❷ **TV Movie:** Space. James Garner, Susan Anspach. Miniseries depicting characters involved in the U.S. space program. Part 4 (Part 5, Thu., Apr. 18, 8 p.m.).
❹ Facts of Life
❺ Merv Griffin
❼ Hotel (cc)
❾ **Movie:** Phantom of the Opera (1943). Nelson Eddy, Susanna Foster. Beauty and the beast.
㉑ Not the Nine O'Clock News
🅦 **Movie:** Romancing the Stone

9:30
❹ Sara
㉑ Butterflies

10:00
❹ St. Elsewhere
❺ ⓫ News
㉑ The Bounder
㉛ Videoville
🅗 **Movie:** Romancing the Stone
🅝 **Movie:** Parsifal
🅢 **Movie:** Last Tango in Paris

10:30
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Nightly Business Report
㉛ Nippon Television Inc.
🅦 **Movie:** Doing It

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
⓭ MacNeil/Lehrer NewsHour
㉑ Latenight America

11:50
🅗 **Movie:** Misunderstood

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek

12:15
🅢 **Movie:** Swing Shift
🅦 **Movie:** Videodrome

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,00 Name That Tune
⓭ Austin City Limits: Exile, Maines Brothers Band with Terry Allen

12:40
❷ Hawaii Five-O

1:00
❼ **Movie:** 40 Carats (1973). Liv Ullmann. Costume jewelry.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes
🅗 The Second City 25th Anniversary Special

1:45
🅦 **Movie:** Slayground

1:50
🅢 **Movie:** National Lampoon's Vacation (cc)

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** The Court Martial of Billy Mitchell (1955). Gary Cooper.
❾ Joe Franklin
⓫ Christian Children's Fund

2:30
❹ Ben Casey
⓫ **Movie:** The Wedding Night (1935). Gary Cooper, Anna Sten.

2:35
🅗 **Movie:** Reuben, Reuben

3:00
❾ **Movie:** Summer Stock (1951). Judy Garland, Gene Kelly. "Hey, I got a great idea! Let's do a show!"

3:15
🅦 **Movie:** One Wild Moment (subtitled)

3:30
❹ Candid Camera

3:40
🅢 An Audience With Mel Brooks

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:04
❺ Surgsat

4:20
🅗 **Movie:** Breathless (1983)

4:30
❹ Here's Lucy
❺ Radsat
⓫ Biography: Helen Keller

4:34
❺ Orthosat

4:40
🅢 **Movie:** Twice Upon a Time

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Apr. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Barbara's World of Horses and Ponies
㉛ Why in the World
🅢 **Movie:** Romancing the Stone (cc)

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
🅦 **Movie:** Sapphire

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ This Old House
🅗 Coming Attractions

8:00
❷ **TV Movie:** Space. Part 5 (see Wed., Apr. 17, 9 p.m.).
❹ Cosby Show
❺ PM Magazine
❼ Wildside (cc)
❾ News
⓫ **TV Movie:** The Islander (1972). Dennis Weaver, Sharon Gless.
⓭ New York's Master Chefs
㉑ Austin City Limits
㉛ Back of the Book
🅗 **Movie:** Alphabet City
🅝 **Movie:** Genocide
🅢 **Movie:** Moscow on the Hudson (cc)

8:30
❹ Family Ties
❺ Carol Burnett
❾ Sale of the Century
⓭ Innovation
㉛ The Complete Gilbert and Sullivan: *Ruddigore*

9:00
❹ Cheers
❺ Merv Griffin
❼ Eye to Eye (cc)
❾ **Movie:** Walk, Don't Run (1966). Cary Grant, Jim Hutton. Cary's last.
⓭ Mystery!: The Adventures of Sherlock Holmes
㉑ Country Express
🅦 **Movie:** Against All Odds

9:30
❹ Night Court
㉑ This Old House (cc)
🅗 Not *Necessarily* the Sniglets

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Intercom: A Generation Apart. Explores relationship of Nazi concentration camp survivors and their children.
㉑ Frontline (cc)
🅗 What Sex Am I?
🅝 **Movie:** Revolt of Job
🅢 Father Guido Sarducci Goes to College

10:30
㉛ America's Black Forum

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
🅗 **Movie:** The Pursuit of D. B. Cooper
🅢 **Movie:** Hard to Hold
🅦 **Movie:** Naughty Girls

11:30
❷ Newhart
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: All for Love (cc)
🅝 **Movie:** The Boat Is Full

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
❾ Jackie Gleason
🅦 **Movie:** The Ice Pirates

12:40
❷ **TV Movie:** Bermuda Depths (1978). Burl Ives, Leigh McCloskey.

12:45
🅗 **Movie:** This Is Spinal Tap

1:00
❼ **Movie:** Return to Peyton Place (1961). Carol Lynley, Jeff Chandler. You can't go home again.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:40
🅢 **Movie:** Romancing the Stone (cc)

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** Camille (1936). Greta Garbo, Robert Taylor. A courtesan makes out.
❾ Joe Franklin
⓫ Lifestyles of the Rich and Famous

2:20
🅗 **Movie:** Massacre in Rome

2:30
❹ Ben Casey
🅦 **Movie:** Christine

3:00
❾ **Movie:** Waterloo Bridge (1940). Robert Taylor, Vivien Leigh. Go ahead, jump.
⓫ Africa: Continent in Crisis

3:30
❹ Candid Camera
🅢 **Movie:** Lovely but Deadly

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:10
🅗 **Movie:** Alphabet City

4:30
❹ Here's Lucy
⓫ Biography: Grace Kelly

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:05
🅢 Paper Chase

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:45
🅗 Not *Necessarily* the Sniglets

Fri., Apr. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
🅢 **Movie:** Running Brave

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
🅗 Little River Band in Australia
🅦 **Movie:** Spring Break

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ ⓫ News
㉑ Long Island Report
㉛ The Earth Explored

8:00
❷ Detective in the House
❹ Best Times
❺ PM Magazine
❼ Webster (cc)
❾ **Baseball:** Mets vs. Philadelphia Phillies
⓫ **Baseball:** Cleveland Indians vs. Yankees
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: All for Love
🅗 **Movie:** Dressed to Kill
🅝 **Movie:** Luna
🅢 **Movie:** Valley Girl

8:30
❺ Carol Burnett
❼ Mr. Belvedere (cc)
⓭ Wall $treet Week

9:00
❷ Dallas
❹ Half-Nelson
❺ Merv Griffin
❼ Benson (cc)
⓭ Shakespeare Plays: *Titus Andronicus*
㉑ **Movie:** Catherine the Great (1934). Douglas Fairbanks Jr., Elizabeth Bergner. Bride wore black.
㉛ Canadian Establishment
🅦 **Movie:** Hot Dog . . . the Movie

9:30
❼ Off the Rack (cc)

10:00
❷ Falcon Crest
❹ Miami Vice
❺ News
❼ Me & Mom (cc)
㉛ Ancient Lives
🅗 **Movie:** Moscow on the Hudson
🅢 **Movie:** Racing With the Moon

10:30
⓫ News
㉑ The Mark Russell Comedy Special
🅝 **Movie:** Sugar Cane Alley

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
㉑ Nightly Business Report
㉛ Nippon Television Inc.
🅦 **Movie:** Blondes Have More Fun

11:30
❷ **TV Movie:** Climb an Angry Mountain (1972). Fess Parker, Barry Nelson.
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
⓭ **Movie:** The Tall Man With One Black Shoe (1978). Pierre Richard, Mireille Darc.
㉑ Latenight America

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
🅢 Rebellious Jukebox

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
🅗 **Movie:** Gorky Park
🅝 **Movie:** Pixote
🅦 **Movie:** Felicity

1:00
❾ The Saint
⓫ Barney Miller
🅢 **Movie:** Raiders of the Lost Ark (cc)

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Record Guide

2:00
❹ News
❺ **Movie:** The Hound of the Baskervilles (1978). Peter Cook, Dudley Moore. A howl.
❼ **Movie:** The Invisible Ghost (1941). Bela Lugosi, Polly Ann Young.
❾ Joe Franklin
⓫ Solid Gold
🅦 **Movie:** Chained Heat

2:15
❷ **TV Movie:** Mandrake (1979). Anthony Herrera, Simone Griffeth.

2:30
❹ Sally Jessy Raphaël

2:45
🅗 **Movie:** Making the Grade

3:00
❹ Music City USA
❾ **Movie:** Killer McCoy (1947). Mickey Rooney, Ann Blyth. A racket.
⓫ Kung Fu
🅢 **Movie:** A Minor Miracle

3:30
❹ Ben Casey
🅦 **Movie:** Up the Creek

3:36
❺ **Movie:** Roots of Evil. Limb from limb.

4:00
❼ New $100,000 Name That Tune
⓫ Abbott and Costello

SOLUTIONS TO LAST WEEK'S PUZZLES

	M	A	R	C	H	T	H	E	S	E	C	O	N	D
A		N		H		I		M		N		V		I
L	O	T	H	A	I	R		B	E	T	W	E	E	N
M		W		R		A		A		E		R		G
O	V	E	R	L	A	D	E	N		R	U	L	E	D
S		R		E		E		K				I		O
T	A	P	E	R	S		L	E	S	S	K	E	E	N
C				O		R		D		P				G
O	P	A	L	I	S	E	D		C	A	N	T	A	B
N		B				S		O		G		E		A
S	T	R	I	P		T	A	K	E	H	E	A	R	T
U		I		R		R		A		E		C		T
M	A	D	E	I	R	A		P	I	T	F	A	L	L
E		G		A		I		I		T		K		E
D	R	E	A	M	I	N	G	S	P	I	R	E	S	

S	W	A	M		A	B	B	E			C	L	E	M		P	A	S	T	E
T	I	T	O		C	A	R	T	S		H	A	V	E		O	F	H	E	R
A	G	H	A		R	E	A	C	T		A	D	I	N		E	L	I	A	S
I	W	O	N	D	E	R	W	H	A	T	M	Y	T	A	X	M	A	N	S	
N	A	M	E	I	S		L	E	T	U	P		A	C	E		T	I	E	R
	M	E	R	V		I	S	R		T	I	C		E	S	S		E	R	A
				E	I	O			S	T	O	O	P			H	U	S	S	Y
C	O	U	L	D	N	T	B	E	M	I	N	N	I	E	M	U	S	T		
R	I	L	E		N	A	O	M	I				U	N	I	T	E			
A	L	E	N	E			P	U	T	T	S		S	O	L	O		A	W	N
B	E	M	A	X	I	E		S	H	A	H	S		W	O	U	L	D	H	E
S	R	A		P	A	L	S		S	W	E	E	T			T	I	D	E	S
			M	A	N	S	E				A	T	R	I	A		A	I	N	T
		W	O	N	D	E	R	W	H	O	T	H	I	S	D	A	M	E	I	S
A	C	H	E	S			F	R	E	S	H			M	A	L				
G	A	I		E	A	R		Y	A	T		I	F	S		E	S	M	E	
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TELEVISION

4:14
❷ Newsmakers

4:30
❹ Hit City
⓫ Biography: Eva Peron

4:35
Ⓗ Movie: Dressed to Kill

4:44
❷ Movie: Beyond Atlantis (1975). Patrick Wayne, John Ashley. Beyond belief.

5:00
❹ Candid Camera
❾ News
⓫ Insight
Ⓢ Movie: The Zertigo Diamond Caper

5:30
❹ Here's Lucy
❾ Movie: She-Beast (1966). Barbara Steel.
⓫ News

Mon., Apr. 22

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Under Sail (cc)
㉛ All About TV

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College
Ⓗ The Best of Braingames
Ⓢ Father Guido Sarducci *Goes to College*
Ⓦ Movie: Against All Odds

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ TV Movie: Empire, Inc. Miniseries tracing three decades in the lives of a Canadian tycoon and his family. Part 1 (Parts 2–3, Tue.–Wed., Apr. 23–24, 8 p.m.).
❼ Hardcastle and McCormick (cc)
❾ News
⓫ TV Movie: Better Late Than Never (1979). Tyne Daly, Harold Gould.
⓭ Ancient Lives
㉑ Wild America (cc)
㉛ Hard Winter
Ⓗ Movie: Draw!
Ⓝ Movie: Young and Innocent
Ⓢ Movie: All the Right Moves (cc)

8:30
❾ Baseball: Mets vs. St. Louis Cardinals
㉑ Profiles in Nature

9:00
❷ Kate & Allie
❹ Special: TV Academy Hall of Fame
❼ Movie: Marathon Man (1976). Dustin Hoffman, Laurence Olivier. Innocent grad pitted against Nazi war criminal. Everyone's nightmare dentist.
⓭ American Playhouse: *Under the Biltmore Clock*
㉑ The Living Planet: A Portrait of the Earth (cc)
㉛ P-O-V
Ⓦ Movie: Videodrome

9:30
❷ Newhart
㉛ Precious Legacy
Ⓢ Movie: Against All Odds (cc)

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Arranger Sessions With Billy Taylor
㉛ Canadian Establishment
Ⓗ Movie: American Hot Wax
Ⓝ Movie: Improper Conduct

10:30
⓭ *Writers Writing*

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓦ Movie: U.K. Erotica

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓗ Not *Necessarily* the News

11:40
Ⓢ Movie: Moscow on the Hudson (cc)

12 MIDNIGHT
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: The Adventures of Sherlock Holmes
Ⓗ Movie: Making the Grade
Ⓝ Movie: Genocide

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
Ⓦ Movie: Midnight Express

12:40
❷ McMillan and Wife

1:00
❼ Movie: Desert Legion (1953). Alan Ladd, Arlene Dahl. Dancing sheik to sheik.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:45
Ⓢ Movie: Killpoint

1:50
Ⓗ Movie: Brainstorm

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Get Smart
❾ Joe Franklin
⓫ Christian Children's Fund

2:30
❹ Ben Casey
❺ Best of Midday
⓫ Movie: Jackpot (1962). William Hartnell.
Ⓦ Movie: Betrayal

3:00
❾ Movie: Affair With a Stranger (1953). Jean Simmons, Victor Mature. Title alludes to an adopted child.

3:30
❹ Candid Camera
Ⓢ Movie: All the Right Moves (cc)

3:40
Ⓗ Movie: Draw!

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: George Marshall

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
Ⓢ Movie: The Zertigo Diamond Caper

5:25
Ⓗ Not *Necessarily* the News

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Apr. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ WLIW Action Auction. Continues until sign-off, 12 a.m.
㉛ International Edition
Ⓗ Movie: Misunderstood

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Auction. See 6 p.m. above.
㉛ All About TV
Ⓢ Faerie Tale Theatre (cc)
Ⓦ Movie: Krull

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉛ Colorsounds

8:00
❷ Lucie Arnaz
❹ A-Team
❺ TV Movie: Empire, Inc. Part 2 (see Mon., Apr. 22, 8 p.m.).
❼ Three's a Crowd (cc)
❾ News
⓫ Baseball: Boston Red Sox vs. Yankees. Bombs away!
⓭ Nova (cc)
㉑ Auction. See 6 p.m. above.
㉛ The Living Planet: A Portrait of the Earth
Ⓗ Movie: Twilight Zone—The Movie
Ⓝ Movie: Luna
Ⓢ Paper Chase

8:30
❷ Jeffersons
❼ Foul-Ups, Bleeps and Blunders (cc)
❾ Baseball: Mets vs. St. Louis Cardinals

9:00
❷ Movie: Games Mother Never Taught You (1982). Loretta Swit, Sam Waterston. Career woman plays with the big boys.
❹ Riptide
❼ Who's the Boss? (cc)
⓭ Frontline (cc)
㉑ Auction. See 6 p.m. above.
㉛ Satellites: Lost and Found
Ⓢ Paper Chase
Ⓦ Movie: Beyond Reasonable Doubt

9:30
❼ Hail to the Chief (cc)
㉛ Yorktown

10:00
❹ Remington Steele
❺ News
❼ MacGruder & Loud (cc)
⓭ Jean Shepherd's America. The importance of beer in U.S. (cc)
㉑ Auction. See 6 p.m. above.
㉛ Above and Beyond
Ⓗ Maximum Security
Ⓢ Movie: Who's Afraid of Virginia Woolf?

10:30
⓫ News
⓭ The Sporting Life
Ⓗ The Second City 25th Anniversary Special
Ⓝ Movie: Parsifal

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Auction. See 6 p.m. above.
㉛ Nippon Television Inc.
Ⓦ Movie: Indecent Pleasures

11:30
❷ Fall Guy
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
Ⓗ Movie: Against All Odds

12 MIDNIGHT
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Jazz Tonight: Dixieland Jazz From New Orleans

12:15
Ⓢ Movie: Romancing the Stone (cc)

Ⓦ Movie: Hot Dog . . . the Movie

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune

12:40
❷ Columbo

1:00
❼ TV Movie: Promise Him Anything (1974). Eddie Albert, Meg Foster.
❾ The Saint
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:35
Ⓗ Movie: Dressed to Kill

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: The Games (1970). Stanley Baker, Michael Crawford.
❾ Joe Franklin
⓫ Start of Something Big
Ⓦ Movie: The Ice Pirates

2:10
Ⓢ Movie: Valley Girl

2:30
❹ Ben Casey

3:00
❾ Movie: Cornered (1945). Dick Powell, Walter Slezak.
⓫ Movie: Ruby Gentry (1952). Charlton Heston, Jennifer Jones. Licked by flames of passion and revenge.

3:25
Ⓗ Movie: Twilight Zone—The Movie

3:30
❹ Candid Camera
Ⓦ Movie: Soggy Bottom, USA

4:00
❹ Here's Lucy
Ⓢ Movie: A Minor Miracle

4:30
❹ Here's Lucy
⓫ Biography: Nikita Khrushchev

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
Ⓗ Video Jukebox

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
Ⓗ Maximum Security

Weekend, Apr. 20–21

Sat., Apr. 20

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓗ Movie: The Magic of Lassie
Ⓢ Movie: Curse of the Pink Panther

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
Ⓢ Movie: Many Rivers to Cross

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ Movie: American Hot Wax

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓗ Movie: Hurricane
Ⓢ Movie: Gaslight
Ⓦ Movie: Head

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind
Ⓢ Movie: Never Say Never Again (cc)
Ⓦ Movie: Champions

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ Symposium: Our Brother's Keeper
㉑ Gourmet Cooking
Ⓗ Movie: Romancing the Stone

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod and Reel II

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ Movie: The Prisoner of Zenda (1952). Stewart Granger, James Mason. A masquerade.
⓫ Movie: Tiger's Claw (1975). Chin Long.
⓭ New Literacy
㉑ New York's Master Chefs

1:15
❹ Baseball: Mets vs. Philadelphia Phillies

1:30
❷ Pole Position
❼ New York Hot Tracks
⓭ New Literacy
㉑ Square Foot Gardening
Ⓦ Movie: Splash

2:00
❷ Golf: Heritage Classic
❺ Starsky and Hutch
⓭ Back of the Book
㉑ Motorweek
Ⓗ Not *Necessarily* the News
Ⓢ Movie: Yes, Giorgio

2:30
❼ Greatest Sports Legends—Bob Uecker (?)
⓭ This Old House (cc)
㉑ Gourmet Cooking
Ⓗ Movie: Hard to Hold

3:00
❺ Movie: Don't Go Near the Water (1957). Glenn Ford, Gia Scala. Submerged comedy.
❼ Pro Bowlers Tour
❾ Movie: The Black Shield of Falworth (1954). Tony Curtis, Janet Leigh. Medieval England, land of opportunity.
⓫ Movie: Mother, Jugs and Speed (1976). Bill Cosby, Raquel Welch. Guess who's "Jugs"?
⓭ New York's Master Chefs
㉑ Rod and Reel II

3:30
❷ NBA: Playoffs (TBA)
⓭ The Sporting Life
㉑ New York's Master Chefs
Ⓦ Movie: Repo Man

4:00
❹ Sportsworld
⓭ Red Barber Remembers
㉑ House for All Seasons
Ⓗ The Best of Braingames
Ⓢ Movie: Curse of the Pink Panther

4:30
❼ Wide World of Sports
⓭ Shakespeare Plays: *Titus Andronicus*
㉑ Last Chance Garage (cc)
Ⓗ Movie: Misunderstood

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Solid Gold
㉑ A Performer's Diary
Ⓦ Movie: Head

6:00
❷ Channel 2 the People
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin on the Hits
㉑ Music in Time
Ⓢ Rock of the '80s: Berlin & Others

6:30
❷ ❹ ❼ News
⓫ Dance Fever
Ⓗ Movie: Hockey Night

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-Up
⓫ Jeffersons
⓭ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
Ⓢ Movie: Last Plane Out
Ⓦ Movie: Racing With the Moon

7:30
❷ 2 Your Health
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ House Calls
⓫ At the Movies
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Charles in Charge
❹ Diff'rent Strokes
❺ Movie: Hotel Berlin (1945). Helmut Dantine, Raymond Massey. Nazi *Grand Hotel.*
❼ T. J. Hooker (cc)
❾ Movie: The Sea Chase (1955). John Wayne, Lana Turner. Duke sticks to his guns.
⓫ Movie: The Black Stallion Returns (1983). Kelly Reno, Teri Garr. Searching the Sahara for a stolen horse.
⓭ Nature of Things
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ Movie: Against All Odds
Ⓝ Movie: Vertigo

8:30
❷ E/R
❹ Double Trouble

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film. Slapstick.
㉑ The Great Whodunit
㉛ Mystery!: The Adventures of Sherlock Holmes
Ⓢ Movie: Never Say Never Again (cc)
Ⓦ Movie: Breathless (1983)

9:30
❹ Under One Roof

10:00
❷ Cover Up
❹ Hunter
❺ ⓫ News
❼ Finder of Lost Loves

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⓭ Sneak Previews
㉛ German Pro Soccer
🅗 Not *Necessarily* the News

10:15
🅝 **Movie:** The Ballad of Narayama

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** Ministry of Fear (1944). Ray Milland, Marjorie Reynolds. From Fritz Lang and Graham Greene.
㉑ Barbershop Jamboree
🅗 Maximum Security

10:45
🅦 **Movie:** The Intruders

11:00
❷ ❹ ❼ News
❺ **Movie:** Long Day's Journey Into Night (1962). Katharine Hepburn, Jason Robards Jr. The American family, from Eugene O'Neill.
❾ Burns and Allen
⓫ Tales From the Darkside
🅗 **Movie:** Romancing the Stone

11:30
❹ Saturday Night Live
❼ World News Tonight—Weekend Report (cc)
❾ Racing From Roosevelt
⓫ **Movie:** Nevada Smith (1966). Steve McQueen, Karl Malden. Revenge Western, based partly on Harold Robbins' *The Carpetbaggers* (?).
🅢 **Movie:** Last Tango in Paris

11:45
❷ Sports People
❼ **TV Movie:** Inmates: A Love Story (1981). Kate Jackson, Tony Curtis. Passions seething behind bars in a coed prison.

12 **MIDNIGHT**
❷ **TV Movie:** Mousey (1974). Kirk Douglas, Jean Seberg. That's Kirk they're talking about.
❾ WWF All-Star Wrestling

12:15
🅦 **Movie:** Charli

12:30
🅝 **Movie:** The Spider's Strategem

12:50
🅗 **Movie:** Twilight Zone—The Movie

1:00
❹ Hawk
❾ **Movie:** *Next Victim* (1971). George Hilton, Edwige Fenech. Madman slashes his way through jet set, leaving a bloody trail of beautiful victims.

1:30
🅦 **Movie:** Splash

1:38
❷ Music Magazine

1:40
❺ **Movie:** The Mercenary (1970). Jack Palance, Franco Nero.
🅢 **Movie:** Mike's Murder

1:45
❼ **TV Movie:** Forever Young, Forever Free (1976). Jose Ferrer, Karen Valentine. Two South African friends, one white, one black, visit NYC.

2:00
❹ Ben Casey
⓫ News

2:08
❷ **TV Movie:** Let's Switch! (1975). Barbara Eden, Penny Marshall. Sitcom about two women who exchange roles.

2:30
⓫ At the Movies

2:35
🅗 **Movie:** Hard to Hold

3:00
❹ **Movie:** Battling Hoofer (1937). James Cagney, William Frawley. Bandleader goes Hollywood.
❾ **Movie:** The Lone Star (1952). Clark Gable, Ava Gardner. Rivals fight over Texas and the same girl, in that order.
⓫ **Movie:** Interrupted *Melody* (1955). Eleanor Parker, Glenn Ford. Halting refrain.

3:30
🅢 **Movie:** Last Plane Out
🅦 **Movie:** Repo Man

3:37
❷ **TV Movie:** Where Have All the People Gone? (1976). Peter Graves, George O'Hanlon Jr. Where, indeed.

4:15
🅗 **Movie:** Against All Odds

4:30
⓫ Biography: TBA

5:00
❾ News
⓫ Life of Riley

5:06
❷ Death and the Maiden (1973). James Stewart, Bonnie Bedelia.

5:20
🅢 Rock of the '80s: Berlin & Others

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., Apr. 21

6:00
⓫ Wall Street Journal Report

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ Hispanic Horizons
🅗 **Movie:** Blue Skies Again

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
⓫ Old Time Gospel Hour
🅢 **Movie:** Visit to a Chief's Son

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ *Terry Cole-Whittaker*
⓫ Frederick K. Price
🅗 Coming Attractions

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' *Neighborhood*
🅗 **Movie:** The Pursuit of D. B. Cooper

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** The Bellboy (1960). Jerry Lewis, Alex Corry. Excess baggage.
❼ *Tiempo*
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅢 The Mine and the Minotaur

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Voltron

10:00
❹ Essence
❼ *Video Game*
❾ Sunday Mass
⓫ The Transformers
⓭ Voyage of the Mimi (cc)
🅢 **Movie:** Swing Shift

10:15
🅦 **Movie:** Brainstorm

10:30
❷ Face the Nation
❹ Visiones
❺ **Movie:** Tarzan and the Jungle Boy (1968). Mike Henry, Rafer Johnson.
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women
🅗 Life on Earth: The First Forests

11:00
❷ *Taking Advantage*
❹ First Estate: Religion in Review
❾ Make Peace With Nature
⓫ **Movie:** *Abbott and Costello in the Navy* (1941). Bud Abbott, Lou Costello.
⓭ Wild America

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓭ 3-2-1 Contact (cc)
㉑ Exploring Language
🅗 Fraggle Rock

12 **NOON**
❷ Channel 2 the People
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
🅗 Little River Band in Australia
🅢 Paper Chase

12:30
❷ TBA
❹ Meet the Press
❺ **Movie:** Jane Eyre (1971). George C. Scott, Susannah York.
❼ Sportsbeat
⓫ **TV Movie:** All the Kind Strangers (1974). Stacy Keach, Samantha Eggar. Shotgun wedding.
⓭ Inside Albany
㉑ **Movie:** King of the Cowboys (1943). Roy Rogers, Smiley Burnette.

1:00
❷ **NBA:** Playoffs (TBA)
❹ The Lock and the Key
❼ Like It Is
❾ Exciting World of Speed and Beauty
⓭ Great Decisions '85
🅗 **Movie:** *Massacre in Rome*
🅢 **Movie:** The Seven Hills of Rome
🅦 **Movie:** Rear Window

1:30
❾ **Baseball:** Mets vs. Philadelphia Phillies
⓭ Agronsky and *Company*

2:00
❹ Ben Casey
❼ This Is the USFL
⓫ **Baseball:** Cleveland Indians vs. Yankees
⓭ New Tech Times
㉑ Long Island High School Lacrosse

2:30
❼ **USFL Football:** TBA
⓭ Innovation

2:45
❺ **Movie:** The Italian Job (1969). Michael Caine, Noel Coward. A gold heist.

3:00
❹ Ben Casey
⓭ Live From the Met. See Wed., Apr. 17, 8:30 p.m.
🅗 Video Jukebox
🅢 An Audience With Mel Brooks
🅦 **Movie:** The Man Who Knew Too Much (1956)

3:30
❷ **Golf:** Heritage Classic
🅗 **Movie:** Running Brave

4:00
❹ Superchargers
❾ Misadventures of Sheriff Lobo
㉑ Nature of Things
🅢 **Movie:** Hard to Hold (cc)

4:30
❹ War of the Stars

5:00
❹ **Auto Racing:** Delaware 500
❺ Fame
❾ Black Sheep Squadron
⓫ *This Week in Baseball*
㉑ Undersea World of Jacques Cousteau
🅦 **Movie:** Puss 'n' Boots

5:30
⓫ **Movie:** The Treasure of Sierra Madre (1948). Humphrey Bogart, Walter Huston, Tim Holt. A *classic with all the nasty* primal passions: greed, jealousy, suspicion.
🅗 Coming Attractions

6:00
❷ ❹ ❼ News
❺ **Movie:** Darker Than Amber (1970). Rod Taylor, Suzy Kendall. Travis McGee.
❾ World at War
⓭ Geto: The Historic Ghetto of Venice
㉑ Newton's Apple (cc)
🅗 **Movie:** Blue Skies Again
🅢 **Movie:** Visit to a Chief's Son

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓭ The Living Planet: A Portrait of the Earth (cc)
㉑ Inside Albany
🅦 **Movie:** Romancing the *Stone*

7:30
❹ Punky Brewster
㉑ Ask Congress
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ That Was the Week That Was
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ *Ancient Lives*
🅗 **Movie:** Swing Shift
🅝 **Movie:** Easy Rider
🅢 **Movie:** Trenchcoat

9:00
❷ **TV Movie:** Malice in Wonderland. Elizabeth Taylor, Jane Alexander. Gossip columnists Louella Parsons and Hedda Hopper scrap during Hollywood's golden era. Great title.
❺ **Special:** The National Aerobics Championships
❼ **TV Movie:** Embassy. Eli Wallach, Sam Wanamaker.
❾ Hispanic Horizons
⓫ Start of Something Big
⓭ Masterpiece Theatre: All for Love (cc)
㉑ **Movie:** There's Magic in Music (1940). Allan Jones, Margaret Lindsay. No doubt about it.
㉛ The Complete Gilbert and Sullivan: *Ruddigore*
🅦 **Movie:** First Blood

9:30
❾ Nine on New Jersey

10:00
❹ Scene of the Crime
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
🅗 *What Sex Am I?*
🅝 **Movie:** Forbidden Games
🅢 An Audience With Mel Brooks

10:30
❺ Sports Extra
❼ People Do the Craziest Things (cc)
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Currents
㉑ Ask Congress

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Butterflies
🅗 **Movie:** Running Brave
🅢 The Rick and Bob Report
🅦 **Movie:** Exposed

11:15
❷ News

11:30
❺ David Susskind
❼ World News Tonight—Weekend Report (cc)
❾ It Is Written
⓫ *Honeymooners*
🅢 **Movie:** Swing Shift

11:45
❷ Sports Update
❼ *Sports Special*

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **TV Movie:** No Place to Run (1972). Herschel Bernardi, Larry Hagman. Father and adopted son *seek sanctuary*.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** The Man Who Knew Too Much (1956)

12:30
❹ Greatest American Hero
🅦 **Movie:** Brainstorm

12:50
🅗 **Movie:** Alphabet City

1:00
❷ Barnaby Jones
❾ **Movie:** Above Suspicion (1943). Joan Crawford, Fred MacMurray. Joan is more than a match for the Nazis.
⓫ Tales From the Darkside

1:15
🅢 **Movie:** Forever Emmanuelle

1:30
❹ Ben Casey
❺ World Vision
❼ **Movie:** Town Tamer (1965). Dana Andrews, Terry Moore. As title suggests, with veteran cast part of the rubble.
⓫ News

2:00
❷ News
⓫ Wall Street Journal Report

2:20
🅗 The Second City 25th Anniversary Special

2:30
❹ Positively Black
⓫ **Movie:** High Seas Hijack (1978). Peter Graves, *Gigi Perreau*.

2:50
🅢 **Movie:** Hard to Hold (cc)

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Edward, My Son (1949). Spencer Tracy, Deborah Kerr.

3:25
🅗 **Movie:** Reuben, Reuben

4:30
⓫ Biography: Thomas E. Dewey
🅢 The Rick and Bob Report

5:00
❾ News
⓫ Life of Riley

5:10
🅗 **Movie:** This Is Spinal Tap
🅢 Paper Chase

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

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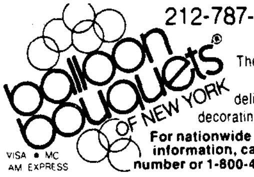

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Box Number

STRICTLY PERSONALS

Sophisticated, Beautiful, Warm—Lady, 38, loves nature, travel, music, seeks intelligent, educated, good Jewish man who loves life, for relationship leading to marriage. Bio. NYM L568.

Handsome Dentist—Warm, romantic, athletic, Christian, 42, 5'9", 165, seeks very pretty/beautiful, petite, slim, successful, NYC professional woman, 28-35. Photo/bio/phone. NYM M562.

Are You A Cultured Man—In your 60's, sensitive, sophisticated, successful, hoping to meet attractive, charming woman in creative profession, a chic, cheerful lover-of-life? Be a sport and reply. NYM L575.

Pretty, Slender, Blonde—Manhattanite, interesting, bright, sensuous, warm, affectionate, seeks attractive, successful, sophisticated, marriage-minded, Jewish male, 35-45. Bio/phone. NYM L606.

Leader Of The Pack—In the 60's, successful, exciting woman of the 80's. I'm athletic, romantic, spontaneous, adventurous, fun-loving, single, white female, 38. Seeking non-ambivalent, emotionally fit, health-conscious, positive, successful male, 30's-40's, to share and enjoy the experiences of life. NYM J504.

Successful MD—32, intelligent, romantic, with a variety of interests, seeks attractive woman 20-35. Phone/photo. NYM M610.

Ordinary Man Wanted—For good relationship with nurse consultant, 35, swimmer, mother of 4-year-old. Life has been too serious and full of responsiblities. It's time to play and be silly, preferably with a man who appreciates the paradoxes of life and relationship, has light in his eyes and maybe even a little country in his soul. NYM E568.

Be Special—I am; beautiful inside and out, creative, Manhattan Jewish female, 41, svelte, non-smoker, seeks handsome, warm, loving male. Humor, dancing, photo, letter a plus. NYM J506.

Handsome, Sensitive, Bank Executive—34, 5'9", slim. Seeks warm, attractive, slim female, 21-35, for relationship. Phone. Photo prefered. NYM L635.

Over Eligible Bachelor Available!—Good-looking professional, with both city and country homes. Sensitive, strong yet gentle, and an extreme romantic. Weekend and summer barbecues, hot tubbing, swimming, dancing, and just feeling great with friends or alone with a lady at least 5'6" tall, 28-36, and exceptionally attractive. Manhattan evenings, fabulous restaurants, the theater as well as shopping, or just going through Central Park embraced in a buggy are what dreams are made of. East Side or West, uptown or down, the Jackson Hole and movies are still alot of fun. Photo swap for reply, please. NYM L629.

Unique Beauty, Evolved—Spirited, natural, highly creative, well-bred, successful, artist/designer, seeks male counterpart, 40-50, with established wealth, greatness of character, positive energy, must deeply desire a special union. Photo, bio, phone. NYM J507.

Overachiever—Are you a happy, gorgeous, athletic, intelligent and interesting lady under 30, who can handle the challenge of meeting a successful man who is your equal! Photo/note/phone. NYM L656.

Shining Blonde In New Jersey—Tall, attractive, 35, successful, sweet-tempered, vibrant, essentially serene, looking for a man, confident in his own success for serious (or not so serious) relationship. Northern Monmouth. NYM J508.

Terrific Lady—Very attractive, sense of humor, successful, seeks good-looking, sincere, affluent man, who enjoys life, 45-58. Photo, bio, phone. NYM J509.

Attractive Woman Of Substance—33, achiever, intelligent, witty, warm, seeking quality man, with humor, depth, compassion, and strong sense of continuity. NYM M631.

Intelligent, Retired, 55, Jewish Male—Seeks sensitive, attractive woman for meaningful relationship. NYM K677.

Seeking Good-Looking, Sensitive—Intelligent woman, to 39 for relationship. Am bright, handsome, professional, divorced, financially secure, sense of humor, 50. Photo, bio, phone. NYM J462.

Intelligent, Sensitive, Black Woman—36, I feed my soul with equal doses of music, art, sports, travel and avid reading. I strive for dynamic balance between cultural chaos of city and calming contrast of country. Seek relationship with like-minded man with suiting manner and matching intellect to complement my spirited personality. Photo/phone/note, please. NYM L569.

Rita Hayworth Type—Pretty, slim, redheaded (WASP) teacher, into art and theater wants sincere, established, fun, man of character, 33-50, ready for a lasting relationship. Photo/bio/phone. NYM M564.

Good-Looking, Professional Woman—Early 50's. Highly educated, financially independent, emotionally secure. Many interests, many talents. Committed to the arts and the art of loving. Photo. NYM L570.

Perky, Pretty, Petite—Lady, 42 years young, seeks mensch to share fun, romance, love, marriage. NYM L571.

Someone To Laugh With—Would like to meet a cute, handsome man, 38-45, with a sense of the absurdities of life (like placing personal ads). It's difficult to believe I'm actually writing this ad, but listing one's tangible and intangible assets in print is just too much. Working in film production leaves little time for meeting new men. If you, too, are looking for a soulmate, please send Photo/note/phone number. NYM M565.

Nice-Looking Health Professional—35, 5'9", sincere, would like to meet a pretty, down-to-earth, successful lady, 26-33. Photo, helpful. NYM M566.

Great-Looking, Worldly, Free-Spirited—Female, mid-40's, equally at home in the mountains of Big Sur and the canyon of Manhattan. Would love to go for stroll in Central Park with an available, successful male, between the ages 43-55, who has a good sense of humor, a positive self-image and is soft, strong, sensitive and sensual. NYM L572.

Kid At Heart—6'4", attractive, successful, romantic guy, 39, loves sailing, skiing, dancing, ballet, rock concerts, great food, never a dull moment, would like to share fun and life with shapely, good-looking, trim, 5'8" plus, partially crazy, capable, non-smoker, 27-36. Photo/phone/note. NYM L573.

Professional, Warm, Sincere—Male, mid-30's, seeks warm, kind-hearted woman, 29-40, for committed relationship. Bio/phone/photo, helpful. NYM M567.

Oh No!—Another 39, Jewish, outrageously good-looking, unbelievably successful, businessman, "wrong", I'm 40, seek a natural, sensitive, expressive, slim, fun-loving woman. NYM M568.

Beautiful RN—Divorced white female, young 45, classy, seeks sharp MD, JD, DDS, 38-45, 5'8" plus, prefer LI. Non-smoker. NYM L576.

Businessman, Successful—Great sense of humor, loves great fun, music, food and travel, mid 50's. Looking for attractive, young lady, 30's-40's, to see New York with and enjoy life in its fullness. Queens, Nassau and Suffolk only. Recent photo, please. NYM K657.

Sexy, Spunky, Successful—Good-looking, intelligent, Jewish, entrepreneur, (28), seeks handsome male partner, for running, dining, dancing and lots of laughs, fun. Photo please. NYM L561.

Exquisite Lady Of 35—Petite, athletic, bubbly, very pretty and successful entrepreneur. Am ready and available to meet an active, healthy man who really enjoys his work, is emotionally expressive, a great hugger, a touch of chivalry, capable of deep friendship, devotion and partnership. NYM K658.

Can We Talk?—Pretty, professional lady, tall, slim, 32, with wit, warm heart, and charm, seeks trim, attractive man, 30's, to share country walks, candlelight, the arts, and more. Photo, helpful. NYM M558.

Attractive, Energetic, Successful—Yet caring and sensitive, Jewish health-care professional, 50's, seeks warm, attractive, funny, white female, to age 45. Let's enjoy both exciting and quiet times together. Permanent relationship for right woman. Photo/bio. NYM K659.

Passionate, 30, Warm—Secure, fun-loving, unpretentious. Seeks bright, funny, pretty female, up to 34. Please send photo/bio and phone. NYM K660.

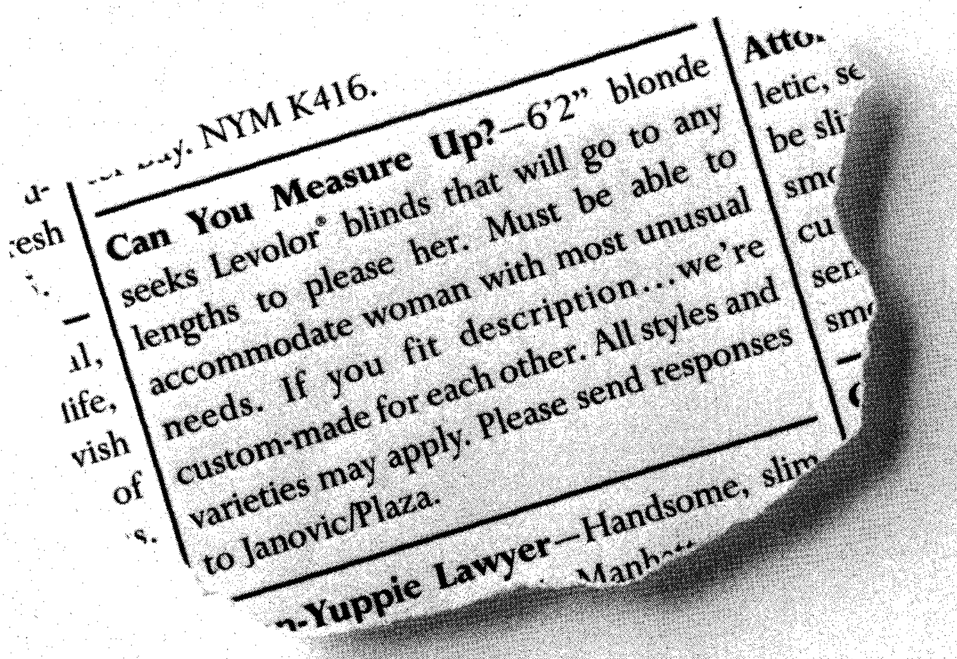
Our Eyes Haven't Met Yet—24, pretty, bright Jewish lady, with sparkle. Enjoys jogging, tennis, romantic dining. Must be intelligent, attractive Jewish male, 25-31, with flare for athletics. Photo/phone/bio. NYM L562.

Very Successful Entrepreneur—35, a slim and very attractive, 5'4", classy and self-styled, independent and highly energized, with high values, charming and sensitive, gracious and warm, desires a special gentleman for a serious relationship, who has similar traits. Handsome, affectionate, a successful professional, 36-45, to share the high quality of living. Enjoys travel, candlelight dinners, theater, the arts, music, movies and more. A short note/photo/phone. NYM L564.

Very Handsome—TV producer, slim, athletic, late 30's; intelligent, stylish, artistic, exciting. Want to share life with bright, feminine, beautiful lady. Photo/note. NYM K663.

You Are Down-To-Earth—Spontaneous, intelligent, Jewish man who loves life, travel, good food, culture. Wants to share with attractive, late 40's, young-looking Jewish woman of similar inclination. Note, phone, photo (if available). NYM K715.

Strictly Personals ads continued on page 146.



y. NYM K416.

Can You Measure Up?—6'2" blonde seeks Levolor® blinds that will go to any lengths to please her. Must be able to accommodate woman with most unusual needs. If you fit description...we're custom-made for each other. All styles and varieties may apply. Please send responses to Janovic/Plaza.

-Yuppie Lawyer—Handsome, slim

There's no better place for a blind date than Janovic/Plaza. Because we offer the fastest delivery on the largest selection of Levolor® blinds in the widest range of colors and finishes in the world. Horizontals, verticals, micros, minis, woods, macrames, Pretty Pleats™, Soft Shades™. All at 50% off. Ready-mades at an amazing 75% off,* only $24.95.

Plus our computer can custom-blend a paint to match your blinds. Or if you like, our custom workrooms can laminate your choice of over 1000 fabrics to 1" horizontals or 3½" verticals.

For incredible layered looks we can even create matching draperies, valances, swags, bedspreads, coverlets and pillows. And our staff of trained designers is always at your disposal to help you with your decisions.

So make a date to come to Janovic/Plaza. It'll be the beginning of a beautiful relationship.

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CHELSEA: 213 7th Ave. (bet. 22nd & 23rd St.) **243-2186** **WEST SIDE:** 159 W. 72nd St. (bet. B'way & Columbus Ave.) **595-2500**

STRICTLY PERSONALS

Vital Woman, 63—Seeks man also committed to growth, prosperity, health, monogamy, humor, vulnerability, generosity, love. Photo/letter. NYM K664.

I Know You Must Exist— You're tall, attractive, a non-smoker, romantic, caring, sensitive, secure, and understand the need for friendship in a meaningful relationship. Let's discover each other. Note/phone/photo, helpful. NYM M561.

Don't Settle For Less—This very beautiful, slim, 5'5", classy, sexy, romantic, Jewish woman, exec, 31, wishes to be swept off her feet, by an extremely handsome, self-assured, witty, successful man, over 5'8", 28-38, who wouldn't expect to find the special woman he's looking for in an ad. Photo/bio/phone. NYM L565.

Looking For Cinderella—Caring, daring, handsome, romantic, 6'1", athletic, humorous, PhD, Jewish and financially secure, seeks a woman who is affectionate, shapely, vivacious, professional, sensitive, attractive, 28-36, beautiful inside and out. Your slipper awaits. Bio/photo/phone. NYM L566.

First Class Woman—Warm, sharing, successful, 35, attractive, Jewish, professional, enjoy exotic travel, stimulating conversation, seeks sensitive, professionally successful man, 35-45, to share insights laughter, tender moments. NYM L567.

Vivacious, Long-Legged—Attractive professional, 30, warm, witty with a wonderful sense of humor, 5'7", seeking bright funny, secure man to share my spring fever. Photo/bio, please. NYM M560.

Warm, Sensitive, Attractive—27, intelligent, fun, love life, hate to cook. Seeks professional, sincere, gentle yet strong male, (28-33), who's into romance, loving and of course, cooking. NYM M652.

Very Special Man—I am considered to be an extraordinary person. An extremely handsome professional in the arts and entertainment fields, I am 32, 5'10", brown hair, blue eyes, quite succcessful in my career and have lived a very interesting life. But I am also sensitive, loving, caring, warm, loyal, romantic, and being somewhat traditional (Jewish and Christian background), I too want marriage, a home, family and children. I would be surprised if what we wanted could be found through an ad (and this is a little scary) but let's exchange photos, phones, etc. and see. NYM M614.

Qualifications—Be female, extraordinarily beautiful and very aware of your looks! No smoking, no drugs, age 20-29. Photo a must. I am 100 percent nice, safe, "clean-cut" white male. NYM J501.

Dynamic NJ Businessman, Widower—52, Christian, exec-type seeks beautiful, classy, elegant, trim woman, 30-40, non-smoker. Bio/photo. NYM L542.

A Good Man—Thriving, multi faceted professional, seeks brave woman co-creator (sensitive, humored, bright, trim, non-smoker of childbearing age) for sharing, loving, and evergrowing. NYM M550.

Men Look Twice—But never stop to introduce themselves. Maybe you will, to this slender, very attractive, Jewish, professional woman, 34. Seeking serious-minded man. NYM K655.

A Touch Of Class—Slim, pretty, 40ish, WASPy lady, 5'6", brunette, elegant, energetic, intelligent, even-tempered, supportive, fun, warm and happy, seeks good-looking, refined, successful, urbane professional gentleman, 40-55, (preferably non-smoker, Manhattan resident) to share the fun, the warmth, the happiness. Likes: the arts, travel, good food, walks, talks, romance. Photo/note/phone. NYM K656.

Attractive Woman—28, non-smoker, enjoys theater, travel, dining out, exploring NYC, weekend getaways and the beach, seeks ambitious, sincere, handsome man, 28-38, for serious, caring relationship and Oreo-Mint ice cream cones. NYM M570.

Not Just Another Tall Story—Or pretty face. 5'10", gentle lawyer (29) seeks professional, warm, witty, marriage-minded man (30 to 55). If you enjoy theater, music, movies, books and like to laugh, take a chance and drop me a note. Phone, photo, please. NYM K671.

Dynamite, Professional Woman—Attractive, educated, adventurous, sensuous, late 40's, seeks warm, intelligent, successful man, for a loving, committed relationship. NYM J483.

Attractive Woman Attorney—Affectionate, slim, modern orthodox, seeks intelligent, caring, Jewish, non-smoker in 50's to love and respect. Loves sailing, dancing, travel. Into health foods. Object: matrimony. NYM K672.

NYC Gentleman, 50, Divorced—5'11", financially secure, seeks good-looking, feminine, shapely and bright, under 40 woman for lasting relationship. Photo, phone, please. NYM K673.

A Chance For Love—With a sincere, affectionate, intelligent, single man, 29, 6', who enjoys movies, music, the beach, and quiet romantic evenings. Please write if you are a single, non-smoking, warm, affectionate and caring woman, 22-34, looking for more than just friendship. PO Box 20423, NYC, NY 10023.

Classy Lady For Keeps—Attractive, loving, 34 just finished Harvard MBA for renewed career; artist in pinstripes. Seeks warm, good-looking, interesting, successful, athletic, adult male, with sparkling eyes; 31-42, 5'9" plus, non-smoking. Care to share the very best, a commitment complete with romance, culture, sports, giggles, kids to come? Phone/photo/bio. NYM K674.

Hi!—I'm a handsome professional, NJ Jewish male, 29, 6', sincere, compassionate, responsible, easygoing, athletic, sense of humor, seeking slim, pretty, unpretentious Jewish female, 20's, affectionate, caring, non-smoker. Phone/photo, please. NYM J484.

Energetic, Romantic, Brilliant—Professional, 35, has everything he needs and wants, except a good woman. Could it be you? If you love life, respond. Photo, appreciated. NYM M572.

Me—Attractive, bright, vivacious, witty Jewish female, 24, 5'6", medical professional. Sephardic. I love NYC and Chinese food. You: tall, Jewish professional, attractive, witty, loving, no drugs, 25-35. Phone, photo, bio. NYM J485.

Affectionate, Sensitive Male—40, seeks friendship/romance/sharing. NYM K675.

Attractive WASP Woman—32, who has the misfortune to be a NYC lawyer is finally ready for a relationship which might go somewhere. NYM K676.

Against All Odds—Good-looking, adventurous, male health professional, 35, who likes to go for the longshot once in awhile. Enjoys photography, Mexican food, bicycling, and exploring out-of-the-way places, seeks attractive down-to-earth, good-humored, female, 20-35, who likes the outdoors and travel. Photo appreciated. NYM M573.

Being Honest Not Modest—Stunning, strawberry blonde professional, slim, 37, seeks empathic, creative, sensual, funny, successful, attractive man counterpart, 35-45. Bio/photo. NYM J487.

Successful, Handsome, Executive—Very sensual, athletic, cerebral, 30, 6'2", Jewish, seeks an educated lady with class, beauty, wit who is comfortable being impulsive with her love or relaxing at home. Give me offer I can't refuse. Photo desired. NYM L652.

Let's Settle Down—This handsome Manhattanite, 30, 5'11", athletic Jewish executive would like to meet a very special woman. If you are beautiful, slim, witty, charming, sensitive, full of fun, and as discriminating as I, then we must meet. Photo, bio, phone. NYM J488.

This Gal Not—A prima donna. 24 and tall, 5'11". If you're single, drop me a few lines. NYM L578.

I Need Hugs—Wants to share city weekdays, shore/country weekends. With Jewish male, professional, warm, witty, willing, 32-42. I am attractive, 34, 5'8", well-educated, laidback and supportive. It's good, I want to make it better. Photo? Note/phone. NYM L579.

Very Pretty, Feminine—Sensual, intelligent, classy lady, 30, big brown sensitive eyes, seeks handsome, financially secure, strong, understanding, considerate, single, Manhattan man, 34-42, to share lasting relationship. Photo/note/phone. NYM L580.

Blonde, Sexy, Feminine—Attractive, 48 plus, dreams about real man. NYM L581.

Sophisticated, Pretty, Sexy—Old-fashioned romantic, warm, sensual, fun-loving lady, 38, advertising executive, financially secure, seeks high-quality professional gentleman who enjoys dining out, theater, movies, travel, sports, and wants to share a loving, one-to-one relationship. PO Box 1217, Grand Central Station, NY 10163.

Seeking A Caring Male—Professional, 27-33, Christian, non-smoker, marriage-and-family-minded, meaningful relationship first. Phone. NYM L582.

Handsome, Jewish—Medical professional, vintage Jack Benny, with eclectic interests seeks youthful, audacious, curvaceous, vivacious, but never loquacious woman for more than trivial pursuits. Seeking: Yiddishkeit, ailurophile, bibliophile, of eleemosynary bent, buxom, uncommon good-looks and non-sedentary lifestyle. Photo, bio/essay and phone essential. NYM L583.

Nice Oriental Man, 40—MBA, looking for very special woman. Objective: friendship, romance, love. NYM K689.

Strong, Sleek, Sensational—Lady MD, 30, seeks tall, wonderful, wealthy man, who enjoys athletics, travel, dancing and romance. NYM L584.

I Can Be Goofy—Or sophisticated, look good in cashmere, baggy jeans, and leather. Confident, sassy, quick-witted and soft. Interested in a well-packaged, Jewish male, who is as close to perfect as possible. Oh, I'm 31, 5'6", and svelte. Phone/photo, appreciated. NYM M574.

Warm, Pun-Loving Woman—40, attractive, tall, slim, health-care exec. Well-traveled, well-educated, hoping to see and learn more with a caring, sharing man. NYM L585.

Sailing Partner Wanted—Your boat, my wine. Hard-working careerwoman, 30, seeks sensitive pirate to plunder with. I'm looking for a mate who likes the sun, a good wind, friend and weekend adventure. Note/phone/photo. NYM L586.

NY/NJ Woman Professional—42, 5'3", attractive, easygoing, bright. Likes classical music, jogging, tennis, skiing, travel. Seeks warm, cultured, drug-free male, 38-54. NYM L588.

Gentleman, 55, Professional—Easygoing, with gentle manner and a sense of humor, seeks gentle lady who smiles easily. NYM L589.

Marathon Runner—Ethical vegetarian, youthful 50, with good face, body, brain and soul, working in the media, financially secure, seeks female counterpart, 30-50, You should be bright, funny, spunky, non-cosmetic, naturally pretty, thin, and athletic. No furs, cigarettes, designer clothes, heavy make up or NY accents. Photo, helps. NYM M576.

Attractive Man—37, 5'8", fit, professional WASP. Looking for an attractive, honest, Oriental or Caucasian woman for a romantic, fun relationship, that will lead to marriage or a long term, genuine relationship. Bio/photo/phone, appreciated. NYM L590.

Good-Looking Man—With means, seeks trim woman with warm disposition who loves indoor and outdoor fun. Blue-eyed blonde, 37, 5'11", 150 lbs, likes long, close relationship. Photo? NYM M653.

Strong, Smart, Tender—WASP woman, 39, seeks romance with spirited, socially conscious, sensitive male. NYM M577.

Vibrant, Caring, Lady—35, slim, pretty, MBA, seeks friendship/romance with warm, intelligent, renaissance man, 32-45. Letter/phone/photo. NYM M578.

It's The Right Time—For this pretty, tender, athletic, single female, 37, interested in the arts, to seek a thoughtful, accomplished male, 30-45, able to exchange emotion. NYM L591.

Over-Achieving Woman—Seeks understanding-same in male, 33 plus, for possible futures combining romance, and of course, business. Must love homes full of animals, friends, and children. Smokers are more productive, cigars might do. Note/phone/photo. NYM M579.

Playing Hard To Get?—Or just hard to find? Intelligent, witty, attractive, professional, Christian female, 40, looking for same in male to enjoy theater, ballet, travel. NYM K669.

STRICTLY PERSONALS

Compatible PC Consultant—Very communicative, outgoing, good-looking, financially secure, Jewish male, 30, seeks warm, honest, open, sincere, pretty, slim, fun-loving, and smart Jewish lady to join me for adventures in eating, park walks, movies, and talking. I am a person worthy of forming an emotional attachment to. Bio/phone/photo. NYM M592.

Turning 30 And Still Working—On my first million. Robert Redford-type. Never married. Jewish but not religious. Seeks woman, 25-35, who loves life. Photo, please. NYM K716.

Very Attractive, Jewish Man—28, 6'2", 190, successful, loves travel, theater, sports, acting, business, and most of all the company of a bright, beautiful, tall, slim, athletic, witty, sensitive, loving, lady, 23-30. If you are unfulfilled with the singles scene, possess the above qualities, and would like to meet a really decent, dynamic, good-looking guy, send a note/photo/phone. NYM M593.

Sincere, Sensitive Lady First Mate—Sense of humor, attractive, trim, 5'7", many athletic, cultural interests, seeks same in captain, 40-55, who loves the sea as I do. Photo. NYM K717.

Shy Male, 47—Non-smoker, recently ended long relationship, lives in country. I like to think of myself as sincere and honest. Seek warm, sharing female, who, like me, is tired of being lonely and wants to be happy. Photo, phone. NYM J499.

Let This Vibrant—Intelligent, sophisticated, professional, mid-50's gal, light up the life of a romantic, humorous, soulful, cultured guy, to 60. NYM M586.

Wanted: Female, Attractive—Athletic-type, 28-38, self-made professional, financially and emotionally strong, who truly likes the out-of-doors, and has a taste for good food and fine wine. If you enjoy living life slightly on the edge, this male is looking forward to hearing from you. Photo/phone, please. NYM L600.

Producer/Writer—50, smart, witty, cheerful, attractive, fit, seeks same in woman, 30-40, for warm, casual relationship. Note/photo/phone. NYM M585.

Help!—Truly beautiful, warm, Vassar graduate, 45, meeting too many gold-chained princes and angry old sourpusses. Somewhere there must be a successful, refined, intellectual man, 43-50, with a Jewish soul, a point of view, and sense of humanity. NYM L601.

Timing And Chemistry—Are the icings on a cake! Attractive, blonde, 36, seeks tall, dynamic, huggable, Jewish male, 30-42, for friend and mate. Bio/phone/photo, please. NYM K696.

Pretty, Psychologist—31, cultured, well-educated, playful, seeks warm, expressive, intelligent man, 30-55. Bio/photo/phone. NYM L602.

Goldie Hawn Smile—G.B. Shaw's brain, impish, Jewish, writer/dancer/professor, seeks man of wit, warmth, good looks, achievement, for laughter and true love. 30-45. Photo, please. NYM M594.

Man Of Unusual Depth And Elegance—Sensitivity and charm. Recently relocated in NY with international business, worldly but funny, loves style, smile, and gracefulness, attractive, fit, (42) and spiritual, seeks same in a female friend. Send letter and photo. NYM L607.

Abundant Gray Matter—30 (appears younger than stated age), Jewish, doctoral student, pretty (5'3", 102 lbs.), witty, 4-plus, elan. Chief complaint: has not met right man. Eyes: scrub-suit green. Ears: 4-plus listener. Heart: cardiomegaly. Pleasures: laughing, music, theater, natural vitimin D, swimming, boating, travel. Plan: vitae, photo, please. NYM J500.

Handsome President—Youthful 42, outgoing, trim, 5'9". Financially set, owns North Jersey residence with tennis/pool. Enjoys skiing, arts and theater. Looking for outstandingly attractive, witty, sincere, Catholic lady, 28-35, non-smoker. Share lifestyle and possible future-file. Photo and note appreciated. NYM M595.

Handsome, East Side Man—40, seeks attractive lady to love and adore. Phone/photo, please. NYM L609.

Sparkling Eyes And Smile—Ivy female, 29, accomplished in small business, off Broadway and Jewish education, seeks intelligent, attractive, academic, and/or professional Jewish man, 29-34, who loves children and has a healthy sense of cynicism. If you happen to know Chekov's, "The Brut" I'm your Ms. Popov. Note/phone/photo. NYM L625.

Slim, Attractive Surgeon—Jewish, 29, funny, sensitive, seeks a quality woman with postgraduate degree who I can talk to, listen to, work with and play with, and be my sunshine. NYM J503.

Looking For Gold?—Mine is inside. Educator, Jewish, 35, 5'10", slim, sensitive, easy-going, good sense of humor, seeks his "one and only" 26-31, pretty, slender, down-to-earth, non-smoker. Pursuits include: tennis, dance, jazz. Westchester/CT preferred. Photo helpful. NYM M606.

Attractive Single Woman—41, painter, college professor, loves opera, travel, hiking, animals, non-smoker, liberal politically, wants to meet man, 35-50, who enjoys same. Bio appreciated. NYM K711.

Dim Sum Partner Sought—Reply if 23-33, slim, attractive, professional but non-workaholic woman, secure and enjoys NYC life, cooking, romance and doesn't smoke. I'm 36, 6', slim, sincere, warm, a Manhattanite and a nice Jewish lawyer. NYM K712.

Everything Is Timing—Handsome and successful Jewish male, 46, 5'9", with all the real pluses, seeks very attractive, slim lady, non-smoker, 30-40, who is looking for sincere, one-to-one relationship. Recent photo and bio a must. NYM K713.

Stunning Wall Streeter—Ivy Leaguer, slim, head-turning blonde, 34, 5'6", single, athletic, non-smoker. I am successful, have old-fashioned values and eclectic interests. If you are a man of first-rate accomplishments and character who wants a romantic commitment with a warm, vulnerable, humorous woman, I'd love to hear from you. NYM K714.

Statistics Tell Me—That there are so many more of me (smart, pretty, 37) than of you (smart, handsome, circa 40) that I must settle for someone too old, too dumb, too ugly, too insecure, too boring, too callous, ad nauseum. Well, I'd sooner watch TV. But I have to admit, meeting you sounds better than Kojak. So, drop me a note, photo and phone and let's prove that numbers do lie! NYM K720.

Strictly Personals ads continued on next page.

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Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Very Attractive, Independent—Affectionate, financially secure, sincere, European lady, seeks professional, educated, loyal and caring gentleman, late fifties for meaningful relationship. I love music, dancing, theater. Enjoy walking and travel! Bio/phone, please. NYM K667.

Live From Boston!—Now NY. Imaginative designer seeks romantic man: tall, Jewish, 33 plus, for entertaining talks, tennis, tickles. PO Box 524, NY 10028.

Jersey Lady—Looking for Mr. Right. PO Box 341, Allamuchy, NJ 07820.

NY/NJ Sophisticated Lady—Slim, pretty, successful with character, charisma, wishes to meet very successful, secure, dynamic, refined gentleman, 42-60, with same attributes. First and only ad. Phone/bio/photo. NYM K668.

Low Risk/High Return—Investment can be yours in handsome, witty and caring banker, who is looking for attractive, marriage-minded, Jewish woman, 25-30, whose warmth, intelligence and humor will help compound our interests. Nonsmoker preferred. Bio and phone appreciated. NYM L574.

Ex-Bunny—28, brunette, hazel eyes, long legs, 5'8", enjoys wining and dining but is tired of Playboys. Seeks handsome, adorable, Manhattan male, over 5'10" and under 40, in good shape, with great sense of humor. I love to ski and sail and I work out everyday (well, almost). Please send photo/phone. NYM K665.

Very Beautiful Professional—24, Intelligent, classy, witty, sincere, and ready for Mr. Right. He is 26-38, financially secure, handsome, sincere, and ready for a lasting relationship. Note/photo/phone. NYM M569.

Exciting Redhead, 49—Smokes, drinks, gambles, seeks together man. NYM L592.

Classy, WASPy, Recent—Divorcee, 39, attractive, weekends in Hamptons, plays tennis, jogs and skis, with daughter, wants to meet successful family man with similar interests. NYM L593.

Handsome, Slim, LI Executive—46, athletic, secure, affectionate, and Jewish. Searching for very attractive, sensitive, slim woman, 30's, for a warm, romantic, lasting relationship. Please send photo, I'll reply with same. NYM M580.

Clark Kent Seeks Lois Lane—CT WASP, 31, resembling Daily Planet reporter, desires super relationship with dynamic lady. My adjectives: Tall, handsome, successful, adventurous, witty. My interests: biking, unusual movies, Dynasty, Soho, Village art and life, travel and much more. Photo appreciated. NYM L594.

Made It In NYC—Single, 40's, sensitive, slim, 5'8", old values, loves arts, photography, eating out, horses, and travel. Seeking sensitive, slim woman, 25-40, for friendship leading to marriage, children. Photo and bio a must. NYM L595.

You Won't Be Disappointed—Because I'm a very attractive, trim, 37-year-old, warm, witty, intelligent, vibrant, sensitive lady. You are a 30's to mid 40's, sincere, caring, bright, handsome, non-smoker. Letter/phone/photo, (appreciated). NYM L623.

Wanted—A good man for a great woman. NYM L577.

Wanted—21-35 female with beauty, warmth, intelligence, sports interest for young, athletic, handsome surgeon. Photo/phone a must. NYM K670.

Busy, SI Dentist—Jewish male, 39, Monmouth resident. Seeking intelligent, caring, attractive female, 23-33, Bio/photo/phone. NYM K690.

Affectionate College Instructor—And consultant, white male, 32, 5'11", 150 lbs., seeks female interested exploring settling-down option. PO Box 134, Yonkers, NY 10710.

Rugged, Self-Made Man—Sought by untrendy, pretty and humorous Celt. Should be sharp and funny; well-spoken, but not a chatterbox, 38-50. Show me a big heart with a little, but meaningful note, plus photo. NYM K691.

Distinguished California Millionaire—Trim and athletic, mid-forties, romantic, sincere, gentle, WASP, sense of humor and appreciation of the good life. Desire a petite, athletic lady having similar qualities and interests such as dancing, travel, tennis, bicycling and cultural pursuits. Photo and details, please. NYM M654.

Successful, Widowed Businessman—Real estate, ranching, horsebreeding, 48, 6'1", 200 lbs., bodybuilder, non-smoker, Caucasian seeks attractive, intelligent female, 25 to 35, 5'2" to 5'7", good figure, for lasting relationship, marriage, whatever. Photo, vital statistics and brief history, please. NYM K692.

Stunning Scientist!—Tall, slim, romantic and brilliant, late 30's. Seeks very secure, sensitive, literate but physical man. Note/photo. NYM K693.

European Widow, 50—Looks much younger, attractive, nice figure, loves NYC, opera, theater. Seeking successful gentleman, for warm relationship. NYM L597.

Single White Jewish Male—5'9", 32-year-old, handsome, intelligent, ambitious, athletic, warm and caring professional, plus DJ, seeking to develop a meaningful relationship with that special someone who is, 25-35. Photo optional. NYM L598.

Handsome Male Exec—51, 6'1", live on LI, seeks intelligent, tall, pretty lady for serious relationship. NYM M638.

Art and Surgery—Are just two of my passions, but I'm looking for one more, to share all life has to offer. She hopefully is a sensitive, stunning Manhattanite, Jewish, 20-32, who shares some of my traits: tender, vivacious, elegant, caring. I'm a handsome surgeon, romantic, highly successful, early 30's, slim, gentle, expressive, dynamic, sexy, athletic, sensuous, and funny. Bio/phone/photo, a must for reply. NYM M584.

Handsome, Shy, Dentist—26, successful, seeking slim, Jewish woman, 20-26, for springtime romance and beyond. Requirement: great smile. Recent photo/bio/phone, please. NYM L599.

Man, 37, Looking For Woman—To share love of life, achievement and pleasures great and small. I enjoy films, music, fiction, much more. You? NYM K698.

Christian, Professional Lady—25, warm, attractive, likes dancing, movies, etc. Seeks Christian male, 23-33, serious relationship. Photo optional. NYM K700.

Nice And Interesting Man—Mid 30's, seeks nice and interesting lady. Photo/bio/phone. NYM K701.

Partnership Wanted—Warm, expressive, positive, intelligent, emotionally stable, 38-year-old, Jewish, Manhattan professional seeks caring, thoughtful, supportive male for friendship, romance and whatever else nice happens. NYM J493.

Successful Wall Streeter, 33—Handsome, good-natured, 5'6", Christian, looking for sincere, bright, attractive woman to share laughs, romance, future. Note/photo/phone appreciated. NYM K702.

Natural, Blue-Eyed Beauty—33, 5'6", slim, Jewish, well-educated professional, loves city lights and all the fun and tranquility of country spots and backroads. Adventurous, spontaneous, seeks an extremely attractive, athletic male with rugged good looks, 28-40, independent, accomplished, romantic, with zest for life. Please send note with photo/phone. NYM J494.

New In Town—Woman, 24, pretty but not slim, Ivy grad, MA degree seeks single, educated, down-to-earth, friendly guy under 35. NYM K703.

Lamb Amidst Wolves—Not blonde, don't ski or jog, dislike discos, designer clothes, bean sprouts, and dance like a dinosaur. Am nice, shy, unpretentious, successful, funny, smart, cuddly, mid 30's Italian-American. I like Victorian painters, new movies, baroque music, Stickley furniture and have desperate urge to spend 6 months in Northern Italy. I long for a smart, sharp, funny, pretty, nonsmoking, traditional Italian woman, mid-late 20's. Write me. Photo a must. NYM K704.

Special Man Seeks Special Woman—To fall in love, get married and live happily ever after. I'm 31, 5'10", 155 lbs., professional. Were we meant for each other? Write and see. NYM K705.

Come Sail With Me—Let's develop a warm, special relationship that will carry us into a beautiful '85 sailing season. This 6', slim, attractive, successful, Manhattan businessman seeks a bright, slim, attractive woman, (knowledge of sailing optional), in her 30's who believes in sharing tenderness and romance, as well as the vigorous pursuit of diversified interests. Phone/photo, if available. NYM L604.

Successful Software Entrepreneur—Male, 28, 5'10", dark hair who is usually described as good-looking and slightly crazy. If you are attractive, intelligent, adventurous and creative, then I'd love to meet you! A good sense of humor and an upbeat personality are musts. Please send photo and life story and I'll return same. NYM K706.

Westchester Woman—30, pretty, slim, Jewish. I'm just a local call away from a fun relationship. NYM M589.

Real Woman Seeks Cowboy—Equally at home on a Harley and at classical ballet at the Met. Must have a serious interest in Kenworths. Photo with Stetson. NYM K709.

Photo Not Necessary—Kind, intelligent, sensitive man, 40-55, please write to this female psychologist, 44, starting over. I'm blonde, blue-eyed, love music, walks, picnics, my kids, simple pleasures. NYM K710.

Smile, It's Contagious—All male, 40's, Christian, 6', quite successful, very attractive, values communication, friendship, compassion, and the ability to love above all else. If you are 35-42, and still believe in the same, send note/photo/phone. You won't be disappointed. NYM M590.

I'll Play A Round—Of Golf! Cute, curvy, classy, cultured, quite funny, 62", LI career woman, grown kids, seeks sharp, slim, secure, successful, sometimes silly, 50's, Jewish partner, for caring, to share the good life, laughs and an occasional mulligan. Phone/photo. NYM M591.

Attractive Lady—Somewhere in her 40's with very fine qualities. Seeking to meet accomplished gentleman, 45-55, to share and enjoy our raison d'être. NYM K699

Successful, Athletic, Nice-Looking—Ivy MBA, former Ivy football player and runner, 5'10", 150, fit, sandy hair, blue eyes, warm smile, age 32. At home in and out-of-doors. Second house in Utah. Looking for bright, attractive, active, casually elegant, slender woman. Warmth and sense of humor important, age not. Recent photo, phone, bio. NYM M587.

Executive Female—Financially independent, 36-year-old, 5'7", 125 lbs., shapely, long hair, seeks a solid relationship with a gentleman with similar characteristics, between 30-40, over 5'10". Send photo and phone. NYM L603.

Lotharios Begone—Independent, petite, brown-eyed widow. PhD, optimistic, outgoing, open, occasionally off-beat, children grown/gone, seeks intelligent, sensitive, well-built, non-smoker, financially and emotionally secure, with multifaceted interests. No misogynists nor misogamists. Fifties or thereabouts. Friendship to start; waters uncharted for future. New Jersey/New York metro area. NYM K697.

I Need Summer—Beach bum in hibernation, radio and cooler ready. If you love athletics and fun, are a professional male, 25-35, no polyester and are looking for a female counterpart, answer this ad. Bio and phone. NYM K694.

Jewish Attorney, 29—Honest, secure, romantic, Ivy-educated male, who is very attractive, athletic, communicative, ambitious, seeks bright, witty, attractive, fun, marriage-minded woman. NYM M581.

Attractive Down-To-Earth Woman—Above-average intelligence, old-fashion values, seeks good male company to spend some pleasant time with, Catholic, mid-40's or older. NYM M582.

Looking For The Best?—So am I. Tall, good-looking, successful, LI businessman, well-built, is searching for a truly beautiful, sexy, non-smoking Jewish lady whose face, figure and personality will make me proud. You should be 35-45, vivacious, glamorous, 5'5"-5'10", financially independent and looking for fun, friendship, and possible long-term relationship. Recent photo, phone, and short bio a must. NYM L610.

STRICTLY PERSONALS

Caring, Jewish Male—29, intelligent, thoughtful, down-to-earth, handsome. Enjoys city life but also has a passion for the country. Seeks warm, intelligent, romantic, attractive, mature woman for lasting relationship. NYM J502.

Hispanic Lady, Under 40—Shapely, manicured, elegant, pretty, classy, sweet, romantic, and dependent wanted by 49-year-old man, youthful, trim, 5'9", international background, frequent traveler, educated and urbane for reciprocal dedication and stable relationship. Note, photo. NYM K721.

Hippie/Yippie/Yuppie—Turning Muppie female seeks Muppie male to make whoopee! NYM K722.

Attractive, Feminine And Creative—Jewish woman, 30, freelance writer, seeks a caring, intelligent, successful man, 30-40, who is well-built and attractive, with a resilient sense of humor that helps him survive and thrive. NYM K723.

Calling Dr."Juliet"—University professor, Ph.D., biochemical-scientific and classical music background, 54 (but look and act much younger!), slim 5'8", non-smoker, divorced, nice-looking, cheerful and affectionate, wishes to meet compatible professional female in medical, academic or other skilled field, single, slim and attractive, late 30's and up (but only if very vital and youthful) with admirable personal qualities for close, growing relationship. NYC or North Jersey. Brief letter, phone, photo. NYM M603.

Englishman, 38—Divorced but unintimidated, seeks woman who might sell perfume at Bloomies, but thinks as well. Strong convictions, long nails a plus. Bio/photo preferred. NYM K724.

Only A Mature, Sensitive—Sophisticated, honest, handsome, professional male, 38-44, who allows himself to be vulnerable, who loves living, laughing, romance and wishes to meet a very together, good-looking, Italian woman who possesses all of the above and much more should answer my ad. Bio/photo/phone. NYM K726.

Lace And Blue Jeans—36, 5'7", slim, attractive, female store owner, sophisticated tastes, easygoing nature. Write me, you'll like me. Photo, phone.NYM L624.

Only The Best—Shouldn't I seek it, don't you? Needless to say, what I think of as that special woman is not easy to find. First, she must be independent. Her work would be as important to her as mine is to me. She is emotionally secure and not afraid of entering into a serious relationship. But she is also sensuous and fun-loving. Her idea of a summer day is soaking up the rays or sailing the Sound. Lastly, she is 24-30 years old, 5'8" or taller, athletic, notably attractive, who thinks she makes a great bathing suit look even better. Me? I'm not really as arrogant as I may sound above. Actually I'm very loving, generous, thoughtful and romantic. I'm 32, 6'2" tall, slim, blue eyes, and quite good-looking. I'm a very successful businessman, Jewish, and live in Manhattan. I pride myself on my parties, love to cook and can spend a whole day shopping. If you think that my wants describe you, then reply with a note about yourself and a photo that will leave no doubt. NYM M605.

Extra Ordinary Lady—Attractive, manhattan sales executive, seeks empowered, fun soulmate, 50-58. NYM L619.

Jewish Male Physician—30, 6', slim, handsome, weary of single life, seeks a marriage-minded, professional Jewish woman, 26-32, thin, attractive, good sense of humor, enjoys children, family life, her own career. Must be unafraid of commitment. Photo, helpful. NYM M602.

Very Sensitive—30, Very handsome, 6', athletic, Jewish, well-educated, good family background, successful on Wall St., seeks very special Jewish lady, 23-33, exceptionally pretty, for marriage, future family and a beautiful life together. Bio/phone. If you send me your picture, I will send you mine. NYM L563.

A'int Misbehavin'—Darn it! An attractive, active, classy, independent, sensuous, spontaneous gal, is ready to risk. Seeks friendship and love with open and vulnerable single guy, 45-55, with sense of humor. NYM L596.

Jewish Female, 31—Likes bowling, most sports, casual activities. Seeking fun-loving, Jewish male for possible serious relationship. NYM K688.

Great Guy—Down-to-earth, seeks beautiful, Jewish woman, 20-30, for wonderful relationship. Phone/photo. NYM M596.

International Businessman, 43—Good-looking, affectionate, wishes to meet attractive woman, financially independent, with time on her hands. Should be passionate and undemanding. Note/photo/phone. NYM L611.

NYC Financial Exec—40, handsome, 6'2", athletic, Christian, financially secure, who enjoys travel, country/city life, seeks stylish, beautiful, shapely female, with a variety of interests to share, 22-34. Phone/bio/photo. NYM M597.

Dedicated Father Of 3 Sons—37, husky Wall Streeter, with off hours, contempt for pinstripes; enjoys travel, dining out, racehorses, and playing with the kids. Seeks a non-smoking, Christian lady, nice looking and appropriately younger. Prefer divorcee. Score an extra 10 points if you live in Nassau. Letter required, phone and photo a plus. NYM L612.

Western NY Mensch—Successful professional, warm, handsome, late 40's, 2nd time around, seeks traditional, attractive, huggable, together, first-class lady with sense of humor. Note/phone/photo. NYM L613.

Warm, Witty, Bearded—Ivy-graduate, 26, 5'7", seeks female counterpart, (excepted for the beard). I enjoy weekends in the country, Chinese food, travel, scuba diving and computers. Please be affectionate, 22-30, tall, thin and have long hair. Photo/note/phone. NYM L614.

Looking For The Lost Chord—He's Jewish, 6'2", 25-30, fit, as enthusiastic about opera as carousels. I am 23, 5'4", fair, dark-eyed brunette, music major, tired of solo engagements. Photo/bio/please. NYM M599.

Beautiful Queens Lady, 36—Petite, professional, Itaian-American, loves tennis, sports, movies, dancing, sharing and caring. Seeks honest, good-looking, successful, professional man, 34-42, for lasting relationship. Bio/phone/photo, please. NYM L615.

Attractive Widow, Careerwoman—Looking for caring, sharing, unattached, financially stable gentleman, 45 plus. Do you have humor, love theater, movies, travel, dinner out and in, walks and people? Do you love to live life and do you want to share it? Note/phone. NYM L616.

Attractive Woman Psychologist—Slim, pretty green eyes, 39, warm, feminine, interesting. Enjoys theater, dining, skiing, nature. Seeks successful, professional man with warmth and humor to share relationship. NYM M604.

Victorian Lady On Fast Track—Hopes a real man wants a professional woman, wallpaper and babies, too. Attractive, slim, 5'8", wants accomplished, charming, Jewish man, 35-45. Note, phone; photo if you wish. NYM K727.

Slim, Pretty Professor—Seeks smart, fit, accomplished man, 40's. NYM L620.

CT Lawyer, 38—Italian descent, fit, low-key, wry humor, like sailing, music, running, NYC, quiet nights at home, think intelligence in a woman is the biggest turn-on. Looking for a special lady to share life's simple pleasures. You are a JD, MD, PhD, 26-36, childless, tall, slender, vivacious, and self-assured. Photo/phone. NYM L622.

Handsome Jewish Surgeon—Tall, Ivy, 32, seeks educated, attractive, slim, career woman. Photo/bio/phone. NYM M601.

Smart, Spirited, Redheaded Woman—Successful retail exec, 26, 5'5", seeks bright, professional male with a sense of values and humor to share swell times, adventure, and romance. Note and photo, please. NYM K718.

Bi-Coastal Female, 33—Adorable, petite, professional, seeks special person to share and enjoy the best NY has to offer; the food, the arts, the Met, the Mets. Note/photo. NYM L618.

Warm, Attractive, Health Care—Professional, female, 32, seeks sensitive, unpretentious, intelligent male, ready for friendship, love, marriage and eventual family. Note/photo, please. NYM K719.

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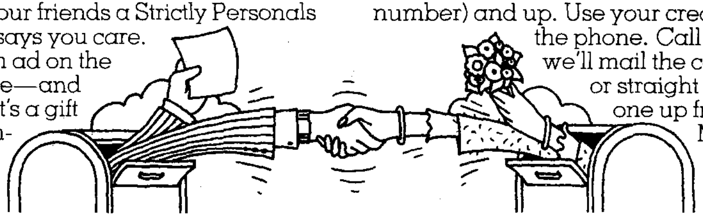

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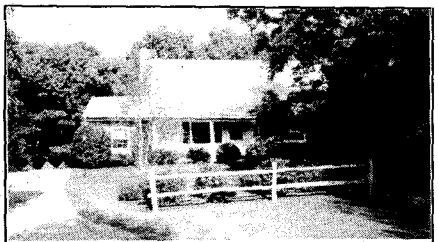

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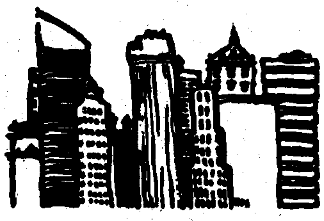


A service from

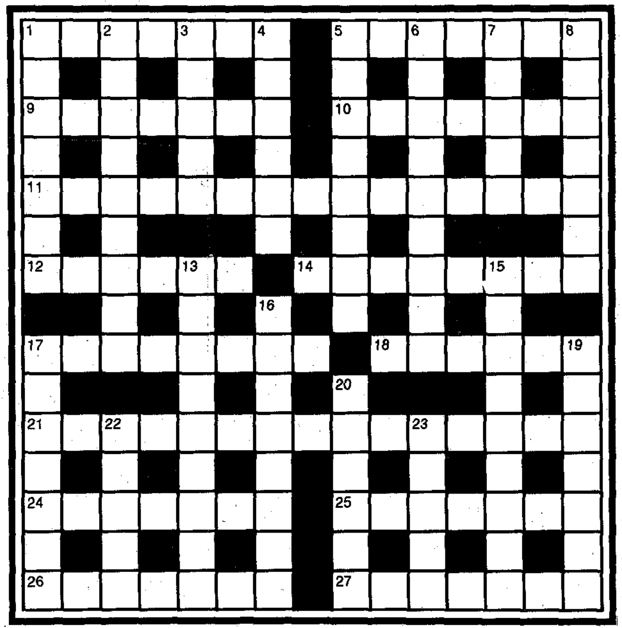
NEW YORK

The Working Classified

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The least possible little note—a pound. (7)
5 Gave reasons in evidence to have an extra effect without the leader. (7)
9 What in several directions may be classified as novel millinery. (3, 4)
10 To a male it's a curse in a manner of speaking. (7)
11 Cheer up the animal first with a luxury that makes a body feel good. (8, 7)
12 Don't yield to any old Latin thing, it's too confused. (6)
14 Balance reduced, and hence uneasy. (8)
17 Traveller says the road's getting better, one hears. (8)
18 Stick stuck into the pad he retained. (6)
21 Where to find the voter, or what to give him? (8, 7)
24 A train's off the rails because of this old ruler. (7)
25 Here's a line that adds some colour to the scene. (7)
26 A bit extra given to the corps is immoderate. (7)
27 Gets comfortable on long benches. (7)



Down

1 Dangerous type makes chaps race all over the place. (7)
2 The state of something novel to wear? (3, 6)
3 Designed for the average teenager initially. (5)
4 Strong desire concerning brilliance.
5 Absolutely devoted Dad cited mistakenly. (8)
6 Killed a large number in the month I married! (9)
7 A cry in France confused with love in a much more distant spot. (
8 Gives fellow sweets at first to be consumed inside. (7)
13 Last news edited about one with a certain amount of bias? (9)
15 Wriggling eel gets mad, driven by powerful natural forces. (9)
16 Make new bird sound egg-shaped. (8)
17 Obtain by laborious effort against the French—what a tussle! (7)
19 Guarantees for certain in small measures. (7)
20 Pitch your tents across America where the college is. (6)
22 Correct in every detail for one-time section of the play. (5)
23 Accumulate in banks—is that the meaning? (5)

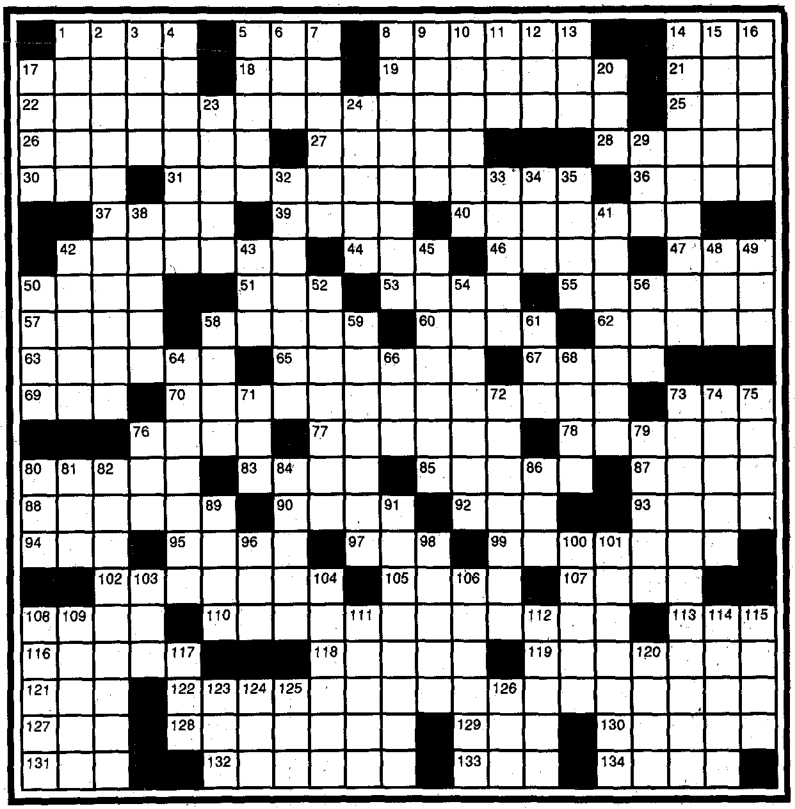
'FAST AND FURIOUS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

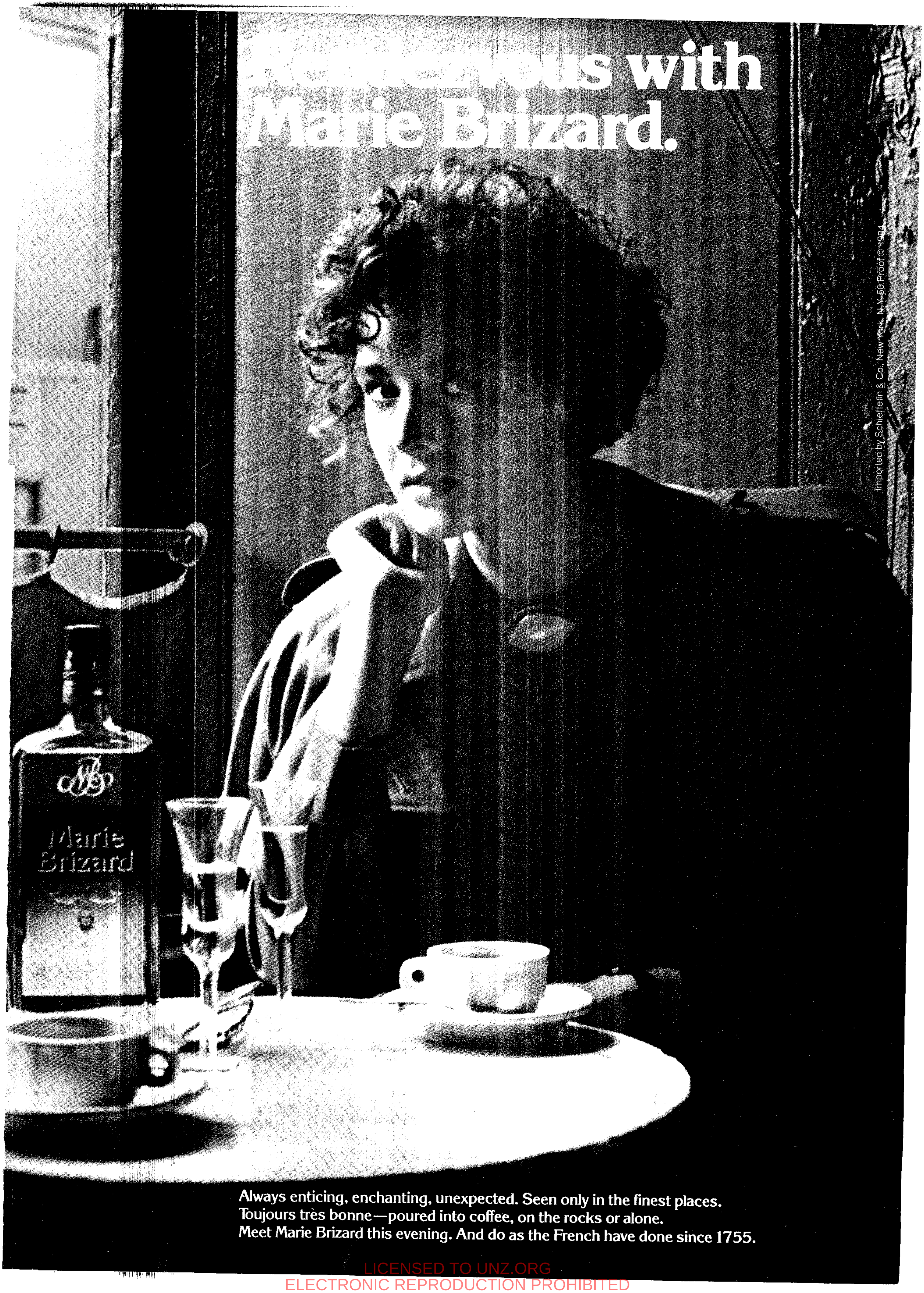
1 The southwest wind
5 Klein, to friends
8 Rock star John, et al.
14 Tree exudate
17 Spiral bandage
18 Scandinavian rug
19 Of several sorts
21 Yalie
22 Furious
25 Time immemorial
26 Film do-overs
27 Sultana's abode
28 Fast
30 Meiji statesman
31 Fast
36 Theatrical acronym
37 Buzzy ones
39 Furious
40 Lobe ornament
42 Chief
44 Anatomical pouch
46 Reason for aspirin
47 Model T contemporary
50 Reductions
51 Slangy assent
53 Himalayan mirage
55 Projectionist's target
57 Leave out
58 Corsage memento
60 Orange peel
62 Tureen accessory
63 Engine type
65 Glacier
67 Wake-robin
69 Write a postscript
70 Fast and furious
73 Peer Gynt's mother
76 Cider containers
77 King of the Huns
78 Ocean bottoms
80 Brown tint for photographs
83 Immense
85 Jai-alai basket
87 Throw —— (become furious)
88 Nuclear explosives
90 Coffeepot, short style
92 Day, in Durango
93 Noel
94 Wt. units
95 Sibilate improperly
97 Rested one's feet
99 Ovum
102 "Planet of ——"
105 "Glengarry Glen ——"
107 Virginia dance
108 Trendy New York area
110 Furious
113 Vane heading
116 Fast
118 Linda who played Alice
119 Displacement, medically
121 Before omicrons
122 Fast
127 Neighbor of Que.
128 City on the Elbe
129 Author Santha Rama
130 "Love Story" costar
131 Born as
132 Smiles derisively
133 Dadaist Jean
134 Scepters

Down

1 "I am —— not a musician": Yeats
2 Furious
3 S. Am. land
4 Furious
5 Swell the sound, in music: abbr.
6 Burns's birthplace
7 In a —— (furious)
8 Commonplace
9 Shoe ties
10 —— l'oeil
11 OPEC asset
12 Cambodian surname
13 Latin possessive
14 Furious
15 On high
16 Ship of 1492
17 Shastri of India
20 Near-grads
23 Voltaire's belief
24 Abhors
29 Pallid
32 Kind of energy
33 Rabbit fur
34 A Gershwin
35 Baseball's Speaker
38 Seats at bridge
41 Count in
42 Muggy
43 "Will do," at sea
45 Of pottery
48 Moray
49 Single's order
50 Sonata ending
52 Wrapped item
54 Hit the bottle
56 Battering device
58 Socket insert
59 Varsity awards
61 Historic women's gp.
64 Consistent
66 This: Fr.
68 Hester Prynne's stigma
71 Somewhat: suffix
72 Least challenging
73 Fast
74 Pitchman's cohort
75 Borgia in-law
76 Olympian Thorpe
79 Cash recipient
80 Gal of song
81 Kander's partner
82 Fast
84 Hiked
86 Price ticket
89 Mongkut's realm
91 Desert corteges
96 Belgian resort
98 That is to say
100 El ——
101 "Not one —— tribute": Pinckney
103 Ad —— committee
104 French side dish
106 Madre's title
108 Ivanhoe, e.g.
109 Voice a view
111 Cavalry sword
112 Furious
114 Lapham of fiction
115 Berlin or Wailing
117 Yore, in poesy
120 Words of disbelief
123 Fed. tax addressee
124 Barbie's beau
125 Ethnic ending
126 Nasser merger: abbr.



Solutions to last week's puzzles appear on page 136.


Rendezvous with
Marie Brizard.
Marie Brizard
Photograph by Deborah Turbeville
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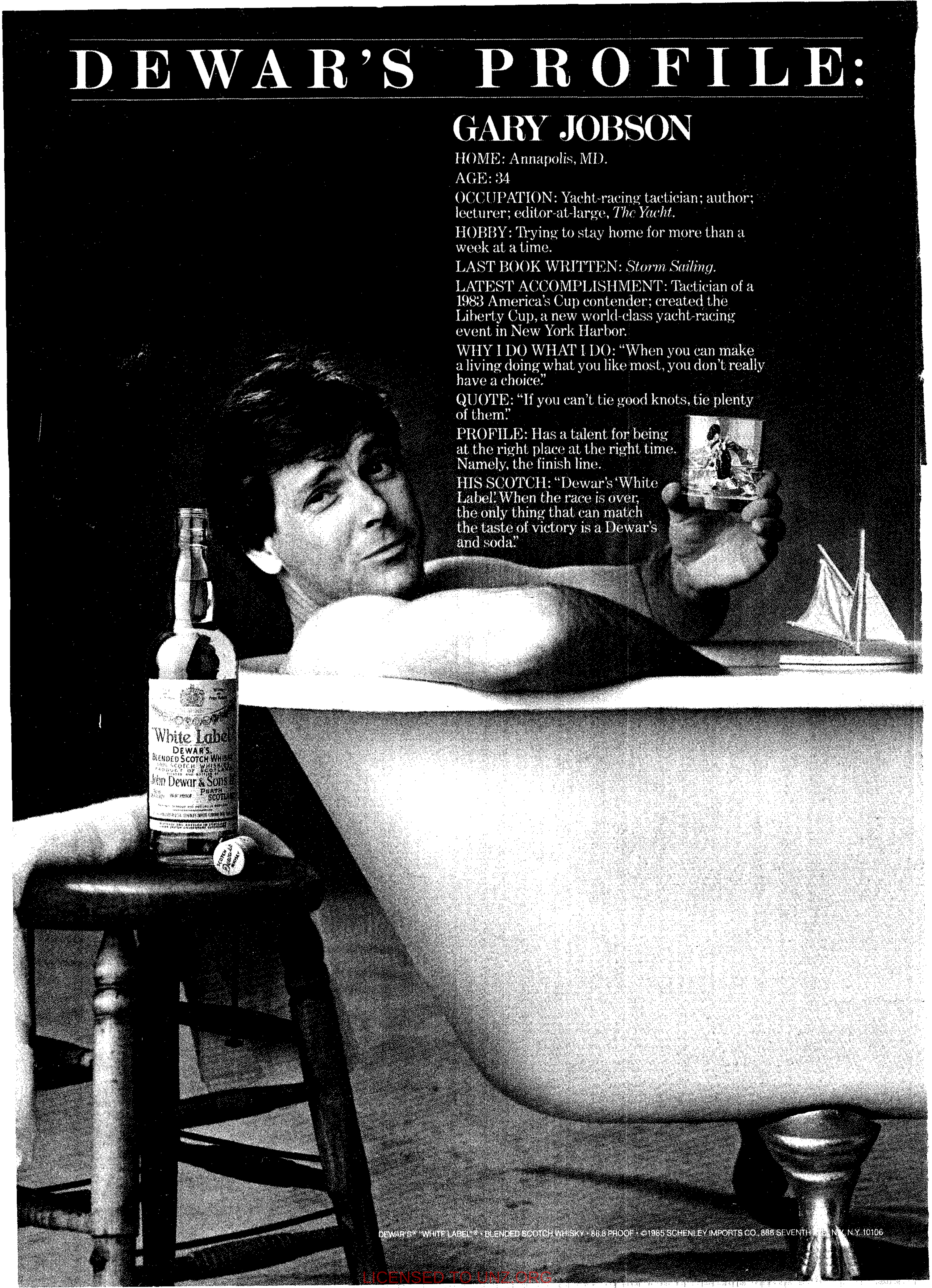
Meet Marie Brizard this evening. And do as the French have done since 1755.



DEWAR'S PROFILE:

GARY JOBSON

HOME: Annapolis, MD.

AGE: 34

OCCUPATION: Yacht-racing tactician; author; lecturer; editor-at-large, *The Yacht.*

HOBBY: Trying to stay home for more than a week at a time.

LAST BOOK WRITTEN: *Storm Sailing.*

LATEST ACCOMPLISHMENT: Tactician of a 1983 America's Cup contender; created the Liberty Cup, a new world-class yacht-racing event in New York Harbor.

WHY I DO WHAT I DO: "When you can make a living doing what you like most, you don't really have a choice."

QUOTE: "If you can't tie good knots, tie plenty of them."

PROFILE: Has a talent for being at the right place at the right time. Namely, the finish line.

HIS SCOTCH: "Dewar's 'White Label.' When the race is over, the only thing that can match the taste of victory is a Dewar's and soda."

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